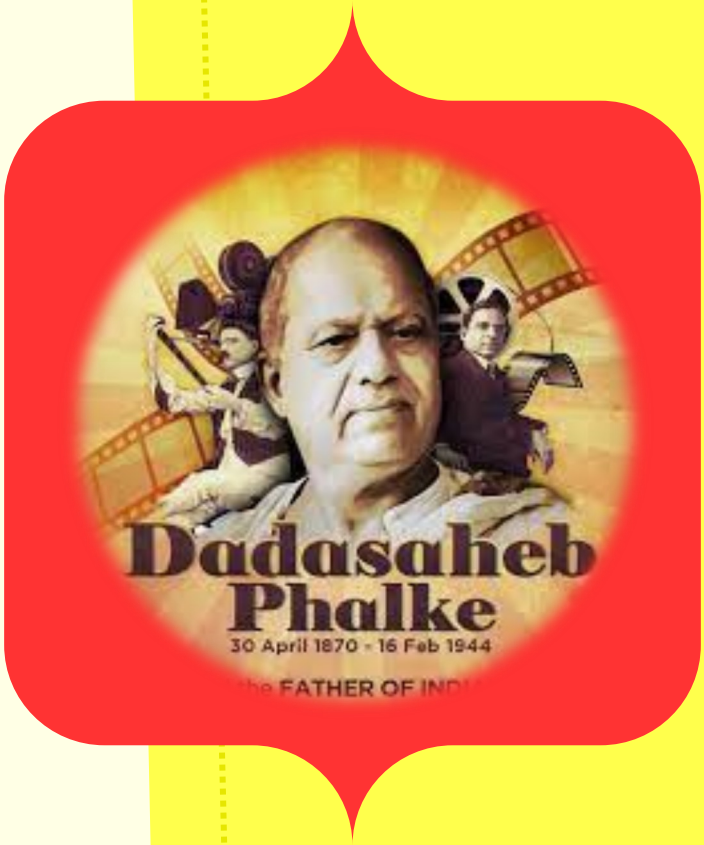
On the Eve of our President's Birthday 30 June 2023

Father of INDIAN CINEMA



Dadasaheb Phalke

https://www.britannica.com/biography/Dadasaheb-Phalke

Department of Visual Communication & Animation

Dr. M.G.R.
EDUCATIONAL AND RESEARCH INSTITUTE
DEEMED TO BE UNIVERSITY
University with Graded Autonomy Status
(An ISO 21001 : 2018 Certified Institution)
Periyar E.V.R. High Road, Maduravoyal, Chennai-95. Tamilnadu, India.

Dadasaheb Phalke

Father of INDIAN CINEMA

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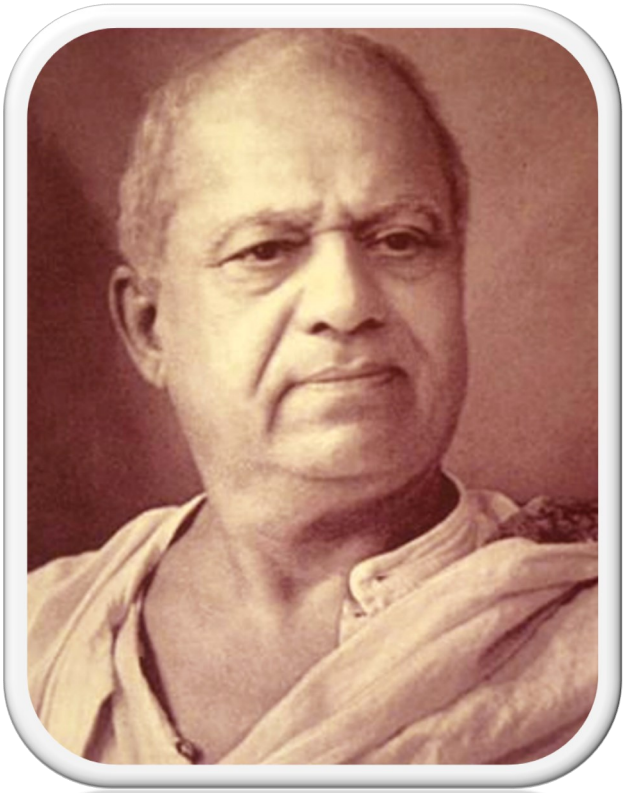

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Dadasaheb Phalke
Father of Indian Cinema

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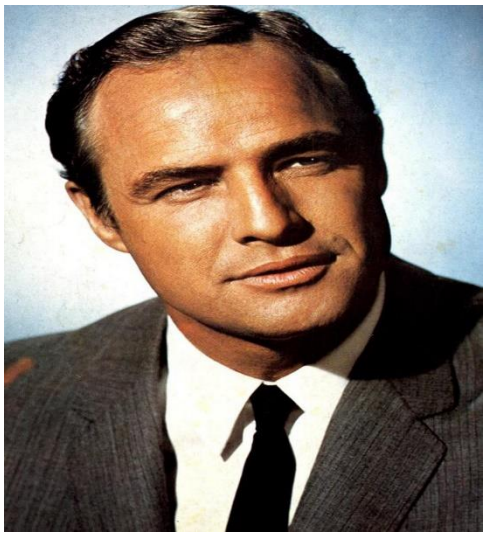

[3 Apl 1924 <::> 1 Jul 2004]

Marlon Brando

[Actor of the 20th Century]

https://www.britannica.com/biography/Marlon-Brando

https://marlonbrando.com/

Father of Indian Cinema, Dadasaheb Phalke released the first ever full-length feature film '***Raja Harishchandra***' in 1913. The silent film was a commercial success. Dadasaheb was not only the producer but was also the director, writer, cameraman, editor, make-up artist and art director. Raja Harischandra was the first-ever Indian film which was screened in London in 1914. Though Indian Cinema's first mogul, Dadasaheb Phalke supervised and managed the production of twenty-three films from 1913 to 1918, the initial growth of the Indian Film Industry was not as fast as that of Hollywood.

From the first Bollywood movie ever created to today, Indian cinema used a mix of influences gathered from its long history, with a touch of outside trends taken from Hollywood and later on global Television channels. Six major influences made Bollywood what it is today:

- Tradition of Indian epics such as Mahabharata and Ramayana, especially their narrative styles (side story, back story, extensive sub-plots).
- Sanskrit theatre that was popular in India until the 10th century AD. This gave Bollywood movies a sense of spectacle, dance, music, and artistic gestures.
- Traditional folk theatre of India that became popular after the decline of Sanskrit theatre.
- Parsi theatre gave Indian movies a sense of humour, melodic song, elaborate dance routine, a mix of realism and fantasy, narrative, and stage spectacle.
- Hollywood, with the musicals and scope of production.
- Music television channels such as MTV brought profound changes in how Bollywood movies were produced after the 1900s.

As per one research study, the top most commercial genres in India's film Industry are comedy, action, romance, thriller, and drama, followed by horror and Sci-Fi.

According to an estimate, approximately fifteen million Indians visit cinemas daily to watch a film on regular basis. In 2022 alone, Bollywood sold around 4.1 billion tickets compared to Hollywood's 1.96 billion tickets. Indian films are gaining increasing popularity around the world, especially in countries with large numbers of emigrants.

The book "***Dadasaheb Phalke***", planned and brought out by the Department of Visual Communication and Animation, is a challenging and wonderful attempt to introduce the Father of Indian Cinema to the younger generations of the 21st century. The information has been well strategized and presented in a logically interesting format. It is imperative that offering/providing the complete and comprehensive picture on 'Indian Cinema' is near-impossible in a book, having about 300 pages. Therefore, first a topic/matter is briefly introduced followed by a comprehensive list of annotated webliographies which, when visited, present a full and complete picture / information about the related topic.

There are seven chapters covering seven films by Dadasaheb Phalke, each providing the brief details, plot, some selected pictures from the film, the cast & crew and a web link to be clicked to watch these films. Another chapter [Dadasaheb Phalke Awards, instituted by Government of India in 1969] provides the details about the award, selection procedure, a web link to visit the website concerned and also, a list of awardees from the year 1969 to 2023, with their photos and other technical details.

Another six chapters cover six films from six languages as detailed hereunder:

01] Chandralekha [Tamil – 1948]
02] Mughal-e-Azam [Hindi – 1960]
03] Charulata [Bengali - 1964]
04] Chemmeen [Malayalam – 1965]
05] Samskara [Kannada – 1970]
06] Sankarabharanam [Telugu – 1980]

For each film, an introduction, list of songs and cinematic/technical details of the songs are provided in such way that the given details may help the readers to go for a detailed analysis on music of each film.

The relevant details and information about the histories of six language films [Tamil, Telugu, Kannada, Malayalam, Bengali and Hindi] are given including a list of annotated webliographies for each language.

Book also gives some other very important information viz., list of films by Dadasaheb Phalke, the list of Indian films officially listed in the Library of Congress [USA], brief details of the Book: "***A Concise Dictionary of Indian Theatre***', a list containing top 70 films with brief details of each film and pictures and, a list of Indian films nominated to Oscars [from the year 1957 to 2022].

As a whole, the book appears to be very useful to the students in the film industry and, also to other stakeholders to understand and appreciate the contributions of the legend of Indian Cinema. I do congratulate and appreciate the Department of Visual Communication and Animation of our university for their sincere attempt in bringing out this book and dedicate same to Marlon Brando, who was the actor of 20th century.

Prof Dr N Ethiraj
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PREFACE

As one of the largest cinema hubs in the world, the Indian film industry is renowned for its glitz, vibrancy, and drama. The city of Mumbai is especially relevant in this context as the birthplace and namesake of "Bollywood" in India. And while Hindi language cinema dominates the multi-billion-rupee industry in terms of net worth, there are many other film hubs across the country differentiated by regional languages including Telugu, Tamil, Malayalam, Kannada, Marathi, Bhojpuri, and Bengali to name a few.

The Indian film industry is the largest in the world in terms of number of films produced with between 1,500 to 2,000 films produced every year in more than 20 languages. Raja Harishchandra is a 1913 Indian silent film that is often considered the first full-length Indian feature film.

India's film industry started about 110 years ago. The term "Bollywood" was coined many years later. The vibrant song-and-dance routines that have become popular with millions of fans worldwide are a signature element in Bollywood films. Bollywood has influenced all aspects of daily life and culture in India. The film industry is the main form of entertainment and also has a cult following.

But the most popular commercial genre in Bollywood has been the Masala film genre. This genre freely mixes different genres such as drama, action, comedy, and romance, including melodrama along with musical numbers. With no signs of slowing down shortly, the film industry in India will continue to play a larger part in the global cinematic landscape.

As many historians remember today, the Golden Age of Indian cinema took place between the 1940s and 1960s. During that time, countless influential Bollywood movies were released, exploring new storytelling techniques, social themes (mostly struggles and wonders of urban life), epic productions such as Mother India (1957), reincarnation, and more. During this period, many Indian actors became popular (Dev Anand, Dilip Kumar, Raj Kapoor, Guru Dutt, etc.,) and actresses such as (Nargis, Vyjayanthimala, Meena Kumari, Nutan, Madhubala, and others).

The film industry or motion picture industry comprises the technological and commercial institutions of filmmaking, i.e., film production companies,

film studios, cinematography, animation, film production, screenwriting, pre-production, post production, film festivals, distribution; and also, actors, film directors and other film crew personnel.

Distinct from the centres are the locations where movies are filmed. Because of labour and infrastructure costs, many films are produced in countries other than the one in which the company which pays for the film is located. For example, many U.S. movies are filmed in Canada, many Nigerian movies are filmed in Ghana, while many Indian movies are filmed in the Americas, Europe, Singapore etc.

Indian cinema has become a part and parcel of our daily life whether it is a regional or a Bollywood movie. It has a major role to play in our society. Though entertainment is the key word of Indian cinema it has far more responsibility as it impacts the mind of the audiences.

Serious post-war Indian cinema was for years associated with the work of Satyajit Ray, a director of singular talent who produced the great Apu trilogy (*Pather panchali* [*The Song of the Road*], 1955; *Aparajito* [*The Unvanquished*], 1956; *Apur sansar* [*The World of Apu*], 1959) under the influence of both Jean Renoir and Italian Neorealism. Ray continued to dominate Indian cinema through the 1960s and '70s with such artful Bengali films as *Devi* (1960; *The Goddess*), *Charulata* (1964; *The Lonely Wife*), *Aranyer din ratri* (1970; *Days and Nights in the Forest*), and *Ashani Sanket* (1973; *Distant Thunder*).

The industry is mainly supported by the vast cinema-going Indian public. The aim of this small book is to present an overview of the historical evolution of Indian Cinema since its inception. To enhance the quality of presentation, more websites [with links] relating to Indian cinema are provided throughout the book.

Though the Book "**Dadasaheb Phalke – The Father of Indian Cinema**" is perceived and planned to honour the legend, a humble and sincere attempt is made to cover/highlight some important milestones during the 110-year journey of Indian cinema.

[A] Some 7 films produced by Dadasaheb Phalke are selected, the journey of production involving the technical, non-technical and financial aspects involved have been briefly narrated; and also, some selected scenes from these films are provided.

[B] Some important aspects relating to Indian cinema, viz., list of Dadasaheb Phalke awardees, other three awards in his name, his memorial in his native place, list of Indian films nominated to Oscars, list of Indian

films incorporated in the Library of Congress [USA], 70 top Indian films with year of release plus the poster and Concise Dictionary of '**Indian Theatre'** have been included in order to provide interesting information to the readers.

[C] Six films are selected for a study: (1) '***Chandralekha***' [Tamil 1948], (2) '***Mughal e Azam***' [Hindi 1960], (3) '***Charulata***' [Bengali 1964], (4) '***Chemmeen***' [Malayalam 1965], (5) '***Samskara***' [Kannada 1970] and (6) '***Sankarabharanam***' [Telugu 1980]. Technical and cinematic details of songs in these six films are narrated with the web link to reach these songs and enjoy them. We do hope that this attempt of ours would encourage the students of film industry to make an attempt to do a small analysis of these songs.

[D] It has been a '*great go*' for a short study of film industry in other Indian languages. To make this an interesting attempt, these are included: (1) History of Tamil Cinema, (2) History of Telugu Cinema, (3) History of Kannada Cinema, (4) History of Malayalam Cinema, (5) History of Hindi Cinema (6) History of Indian Cinema and (7) History of World Cinema. A brief history of film industry is provided in each case with the annotated webliography.

The unique and special feature of the book is: only soft copy is more useful. Whenever a reader goes to a page and read, ample web links are provided through which much more interesting information/details could accessed. Also, whenever some pages are produced from the websites, the important links available in the narration are left as it is to enable the readers to clink the web links then and there; and, reach and learn more details. So, the readers are specifically requested to go for the soft copy of the book to get much more benefit from the book.

Chapter-32 [**Annotated Webliography - Indian Cinema**] is provided with 83 web sites covering Indian Cinema [including Indian languages] as well as World Cinema with the relevant details available in those sites which could be clicked and used to visit and know the details and interesting information of the world film industry for more than 120 years !

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Joint Registrar – Languages
{Authors}

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https://www.britannica.com/biography/Dadasaheb-Phalke

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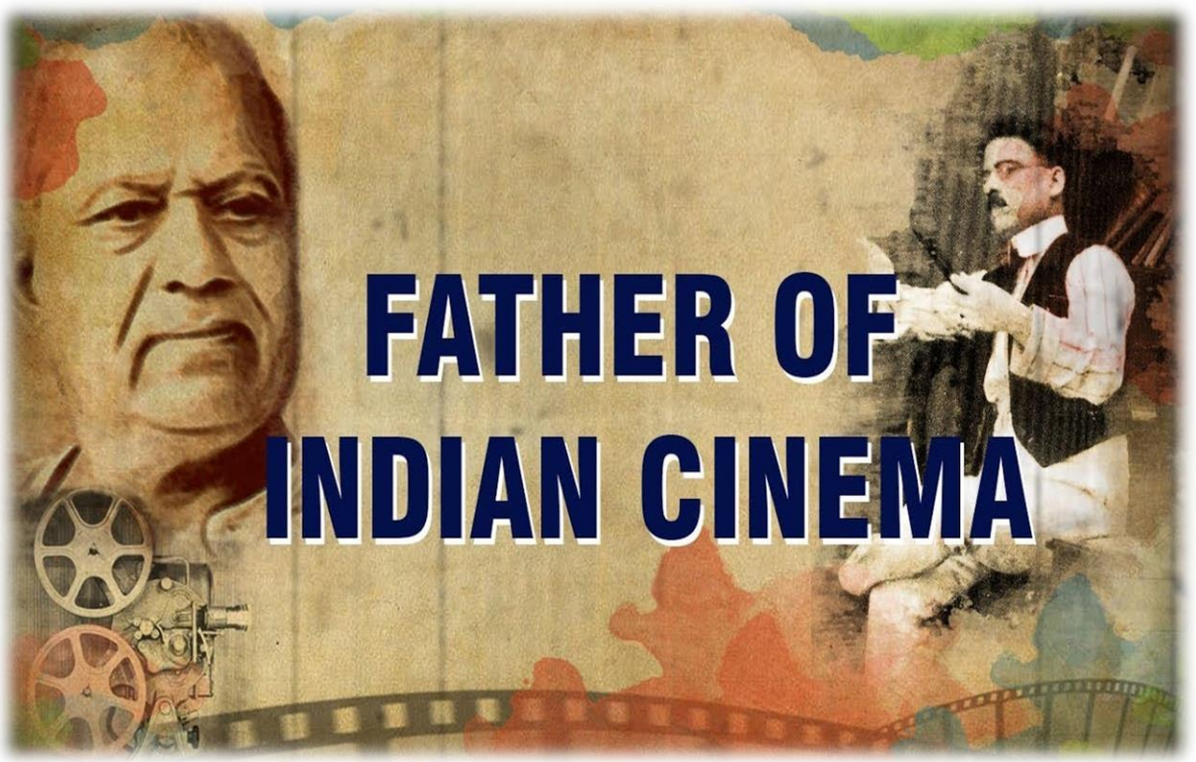
Father of Indian Cinema



Millenials and Gen Z often use the term multi-hyphenate for someone, especially a celebrity who is proficient in several skills. While there are many personalities of multiple talents both in India and abroad, one artiste whose name immediately comes to mind is the late and unparalleled Dadasaheb Phalke. Known to everyone by his moniker of 'Father of Indian cinema,' Phalke lead an interesting life that was beset with struggles, failures and unprecedented achievements.

CORONATION CINEMATOGRAPH
AND VARIETY HALL.
SANDHURST ROAD, GIRGAUM.
BEAU IDEAL PROGRAMME.
Throughout
this week
1½ Hours Show 1½ Hours Show
RAJA HARISCHANDRA.
A powerfully instructive subject from the Indian mythology. First film of Indian manufacture. Specially prepared at enormous cost. Original scenes from the sacred city of Benares. Sure to appeal to our Hindu patrons.
Miss IRENE DELMAR.
(Duette and Dance.)
THE Mc CLEMENTS.
(Comical Sketch.)
ALEXANDROFF.
THE WONDERFUL FOOT-JUGGLER
TIP-TOP COMICS.
Time:-6 to 7-30; 8 to 9-30; 10 to 11-30 and 11-45 to 1-15.
Note Double Rates of Admission

Born as Dhundiraj Govind Phalke in 1870, in the Trimbak city of Nashik, Maharashtra, Phalke belonged to a Brahmin Marathi family, where his father was a well-known Sanskrit scholar and his mother was a homemaker. Professionally, his father was a priest, and together they were a family of nine people, with three sons and four daughters.

Despite being born into the British India, Phalke's family seemed sufficiently well-off, with Dadasaheb managing not only to do his matriculation, but enrolling into prestigious schools such as Sir JJ School of Art. Phalke was only 15 when he enrolled into Mumbai's oldest art institute and completed a year of drawing course, and ended up getting married to a girl from his community next year. Unfortunately, that marriage couldn't last his lifetime as he lost both his partner and child to plague.

Apart from his one year training in drawing, Phalke also enrolled himself for lessons in oil painting and watercolour painting at Kala Bhavan a little later. This is where he also gained knowledge about architecture as well as photography. Around that time, Phalke got himself a camera and so began his experimentations with photography and printing. Around the mid 1890s, Phalke began his short-lived career as a professional photographer, clicking portraits and making family albums. But the business did not bloom and he relocated from Godhra to Baroda. There he is said to have met a German illusionist by the name of Carl Hertz, from whom he learned some 'magic' that also involved a few techniques of trick photography, all skills which Phalke ultimately ended up using in his films.

In early 1900s, Phalke married again, this time to a woman called Girija, aka Saraswati. Saraswati and Phalke went on to have a long working marriage where they even ended up collaborating professionally. Not many know, but Phalke also worked with Archaeological Survey of India as a draftsman, but job dissatisfaction led him to leave it and start up a printing press in Lonavala. The printing press, Laxmi Art Printing Works, closely collaborated with the late great painter Raja Ravi Verma.

Phalke's brush in with moving pictures did not happen until 1911, when he had long left the printing press owing to differences. The films Amazing Animals and French director Alice Guy-Blache's The Life of Christ left a deep impact on Phalke, who had begun envisioning what it would be like to have similar Indian deities take up the screen and appear to mere mortals in their human forms. The thought seemed both simple and revolutionary, and so Phalke began focusing on making his first full-length feature, completely home-grown, and even visited London for research. He found his film company, Phalke Films Company, in 1912 and after toiling for almost eight months, the country got its first silent moving picture in Raja Harishchandra. Phalke wrote, directed and produced the feature while his wife Saraswati helped with costume designing and food catering. His eldest son Bhalchandra playedan important role, making it a complete family affair.

Raja Harishchandra was a success, bringing in money to Phalke's company and boosting him to further his passion of cinema. Thus, the

foundation of Indian cinema as we now know it was laid in 1913, more than three decades before India achieved its independence from British Raj. To make a movie under colonialism, have it be a success, work on it from ground zero and practically introduce a new art to his fellow citizens is a unique triumph for one man with limited technology at his disposal.

Dadasaheb Phalke went on to make a reported 27 short films, and over 90 full-length movies in his career as a filmmaker of nearly two decades. Some of his other well-known works are Lanka Dahan, Shri Krishna Janma and Satyavan Savitri among others. After living a rich, full life of passions and hardships, Phalke breathed his last on February 16, 1944. More than two decades after his demise, the Indian government announced the Dadasaheb Phalke Awards in 1969, conferred to those for their significant contribution to arts and cinema.

Dadasaheb Phalke and his wife Saraswati.

****

Please visit the following web sites to know more information:

01] https://en.wikipedia.org/wiki/Dadasaheb_Phalke

02] https://nashik.com/dadasaheb-phalke/

03] https://indiancine.ma/CH/info

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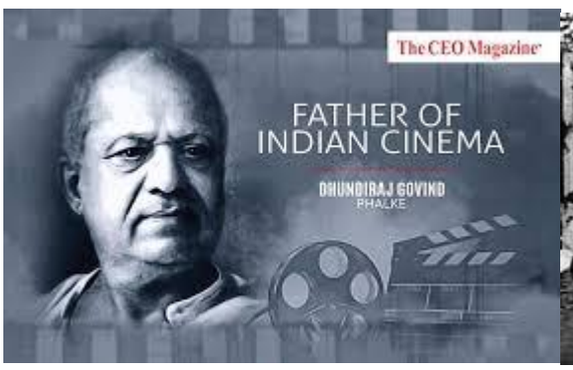
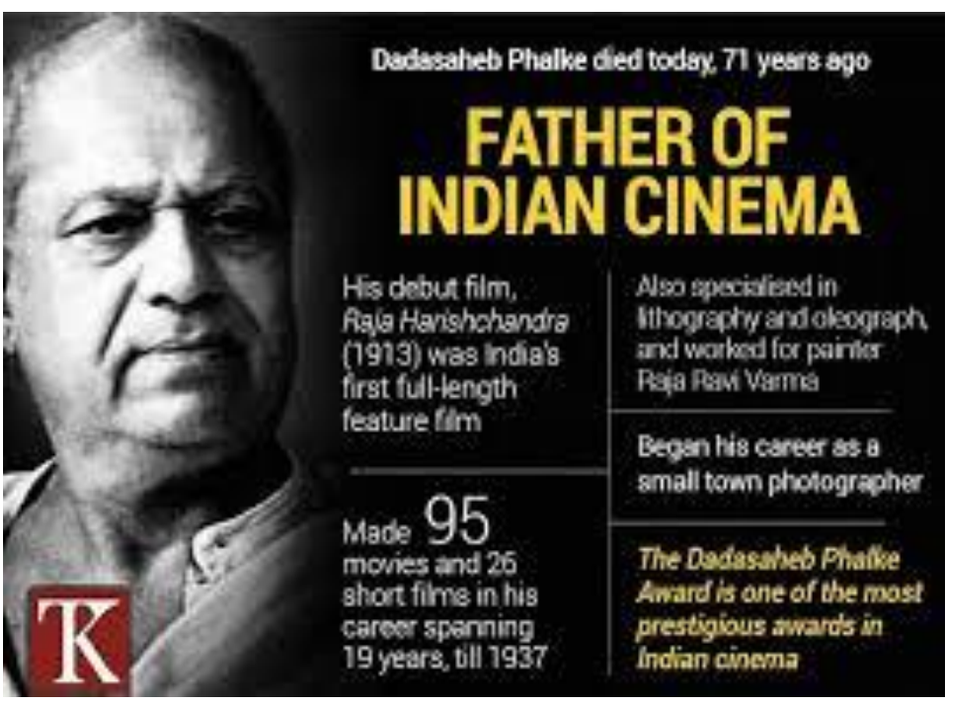



Dadasaheb Phalke died today, 71 years ago
FATHER OF INDIAN CINEMA
His debut film, Raja Harishchandra (1913) was India's first full-length feature film
Also specialised in lithography and oleograph, and worked for painter Raja Ravi Varma
Began his career as a small town photographer
Made 95 movies and 26 short films in his career spanning 19 years, till 1937
The Dadasaheb Phalke Award is one of the most prestigious awards in Indian cinema

Filming First Film

First Film?

The first motion picture film is believed to be Louis Le Prince's Roundhay Garden Scene. This film was recorded in Leeds in England in 1888. It is approximately 2 seconds long and shows some of Louis Le Prince's family members walking around a garden. But how was it filmed? What was the first film camera like?

First Film Camera?

Before the first film camera, moving pictures were created with simple devices like thaumatropes. Thaumatropes were optical toys made from paper and string that show basic optical illusions. They were popular during the Victorian period. One typical version showed a bird escaping from a cage. One side of the thaumatrope showed the bird, and the other had the cage. When the device's strings were twirled quickly, the illusion of the bird being trapped inside the cage and then freed was created. A slightly more advanced device called the phenakistoscope was invented in 1832.

However, it was not until 1890 that Thomas Edison and his assistant William Dickson developed the first motion-picture camera. It was called the Kinetograph. The next year, 1891, Edison invented another exciting invention: the Kinetoscope. The Kinetoscope was a machine with a peephole viewer that let a singular person watch a strip of film as it moved past a light, creating a moving picture effect.

In France, two famous inventor brothers spoke to their father about new business ideas. They already ran a photographic plate factory, but after seeing a demonstration of the Kinetoscope, their father became convinced his sons could improve on the Kinetoscope.

The eldest brother, Louis, invented Lumière's Cinematographe. It was patented in 1895. This invention was a combination film camera and projector that could display moving images on a screen. This meant that a whole audience full of people could watch all at once! The brothers opened cinemas in France in 1896, hiring cameramen to create films for them to show to a paying audience. But what was the first film they showed?

First Commercial Film Screening?

The first ever commercial film screening took place in Paris in March of 1895, shortly before the brothers opened their cinemas proper. Louis and Auguste Lumière spread the word about the demonstration of their invention taking place at the Grand Café in Paris. They showed a short film of workers leaving their factory.

The film did a wonderful job of showing off their Cinematographe, and they hosted this screening to the amazement of the attendees. After this successful debut, they screened a handful of short scenes of daily French life on 28th December of the same year. This time, they charged a fee for admission into the screening.

As well as the Cinematographe, the Lumière brothers also developed the first practical colour photography process in 1907. It was called the Autochrome plate, or the 'Autochrome Lumière'.

First Film in Colour?

There are many lost films, some of which will have experimented with differing colour techniques. Edison painted some of his films frame by frame for his aforementioned Kinetoscope. The most famous example of this would be Annabelle's Serpentine Dance, released in 1895. The film shows a woman dancing in a long, flowing dress, with sticks in the sleeves to help the garment billow and move. As she dances, the dress shifts between different colours. Her hair has been coloured a vibrant orangey-red.

However, the first motion picture projected in natural colour or 'Kinemacolor' was called A Visit to the Seaside. This film is eight-minutes long and made in Britain. It shows short clips of people enjoying the beach, dancing, and even just walking along or travelling by horse-led trams. The first feature-length silent drama used the same technique: The World, the Flesh, and the Devil (1914). The plot revolves around mistaken identity and a plot to switch two babies, one born to a rich family and the other to a poor family.

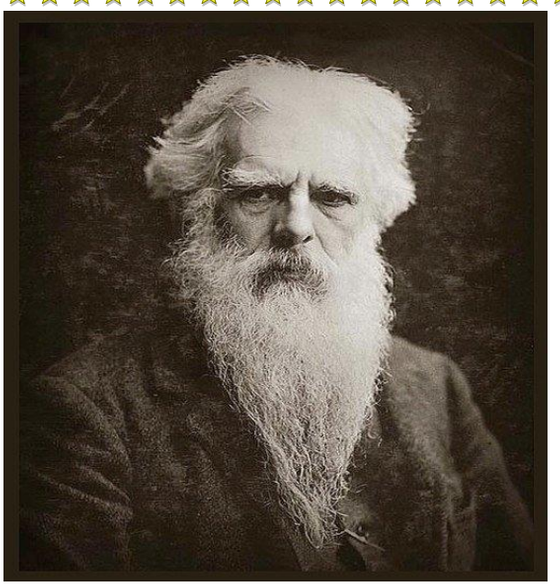
The Horse in Motion (1878)

This ground-breaking motion photography was accomplished using multiple cameras and assembling the individual pictures into a a single motion picture. it's something that you could do today, using a few cameras that are set to go off at an exact moment. The movie was made to scientifically answer a popularly debated question during this era: Are all four of a horse's hooves ever off the ground at the same time while the horse is galloping? The video proved that they indeed were and, more importantly, motion photography was born.

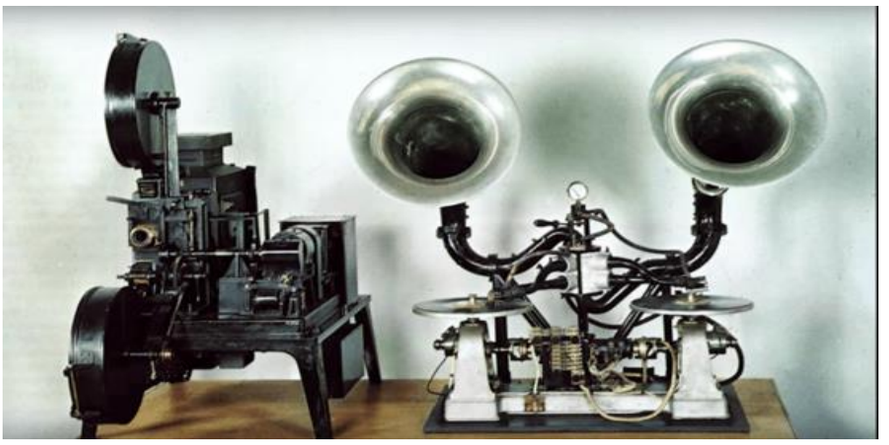
Please visit the web site to view the shot & also others:

01]
https://www.youtube.com/watch?v=aG5erS2GNG0&ab_channel=SheDirX

02]https://www.twinkl.co.in/teaching-wiki/the-first-film#:~:text=The%20first%20motion%20picture%20film,But%20how%20was%20it%20filmed%3F
03] https://www.studiobinder.com/blog/what-was-the-first-movie-ever-made/
04] https://headsup.scoutlife.org/what-was-the-first-movie-ever-made/
05] https://historycooperative.org/first-movie-ever-made/



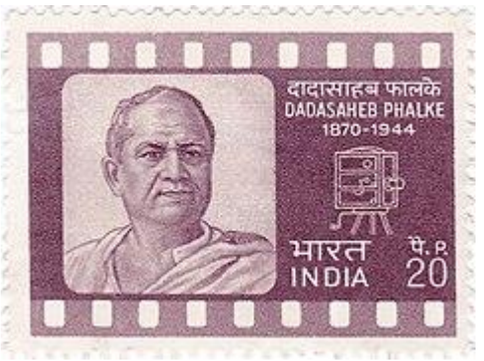
The man we have to thank for this11-frame cinematic first is Eadweard J Muybridge.



A Phonoscene – one of the first devices capable of presenting film with sound to a group audience.

The arrow on the left-hand side points to the audio track next to the visual frames.

Films by Dadasaheb Phalke



A complete List of movies Directed by him

1937/II Gangavataran

1937/I Gangavataran

1932 Setu Bandhan

1930 Kabir Kamal

1929 Bolki Tapeli

1929 Chandrahasa

1929 Kacha Devayani

1929 Malti Madhav

1929Malvikagni Mitra

1929Sant Mirabai

1929Vasantsena

1928Bhakta Damaji

1928Kumari Millche Shuddhikaran

1928Parshuram

1928Shri Krishna Shishtai

1927Bhakta Sudama

1927Draupadi Vastraharan

1927Hanuman Janma

1927Nala Damayanti

1927Rukamangada Mohini

1927Rukmini Haran

1926Balaji Nimbalkar

1926/IIBhakta Pralhad

1926Dhanurbhanga

1926Janaki Swayamvar

1926Nasik Panjarpole (Short)

1926Ram Rajya Vijay

1926Sant Eknath

1925Chaturthicha Chanda

1925Ellora caves (Short)

1925Ganesh Utsav (Documentary short)

1925Hidimb Bajkasur Vadha

1925Kakashebanchya Dolyat Jhanjhanit Anjan

1925Khandalyacha Ghat (Short)

1925Khod Modli (Short)

1925Satyabhama

1925Simantak Mani

1925Vachan Bhang (Short)

1925Verulachi Korivleni (Short)

1925Vichitra Shilpa (Short)

1924Municipal Elections

1924Shivajichi Agryahun Sutaka

1924Sita Shuddhi

1924Vinchucha Dansha

1923Ashwathama

1923Babruwahan

1923Bhakta Gora Kumbhar

1923Bird's Eye View of Bodh Gaya
(Documentary)

1923Buddha Dev

1923Guru Dronacharya

1923Indian National Congress:
37th Session at Gaya (Documentary)

1923Jarasandha Vadha

1923Mahananda

1923Ram Maruti Yuddha

1922Gajandravache Bhagya (Short)

1922Patwardhan's Royal Circus (Short)

1922Sant Namdev

1922Ahmadabad Congress

1922Rajrishi Ambarish

1919Kaliya Mardan

1919Sinhasta Parvani (Documentary short)

1919Wrestling and Athletic Tournaments, Poona 1919 (Documentary)

1918Shri Krishna Janma (Short)

1917Agkadyanchi Mouj (Short)

1917Chitrapat Kase Tayar Kartat (Documentary short)

1917Dhandal Bhatjiche Gangasnaan (Short)

1917Lanka Dahan

1917Satyavadi Raja Harishchandra

1916Ahmadabad Congress (Documentary short)

1916Dhumrapaan Leela (Short)

1916Gajandrawancha Swapna Vihar (Short)

1916Kartiki Purnima Utsav (Short)

1916Kelphanchya Jadu (Short)

1916Laxmicha Galicha (Short)

1916Soulagnarasa (Short)

1916Swapna Vihar (Short)

1915Chandraha (Short)

1915Khod Modli (Short)

1915Mavilka (Short)

1915Miss Miller's Conversion to Hinduism (Documentary short)

1915Putra Labha (Short)

1915Scenes from Khandala Ghat (Documentary short)

1915Talegaoncha Kach Karkhana (Short)

1915Tilak's Week

1914Nasik Trimbak Yethil Dekhave (Short)

1914Satyavan Savitri

1914Scenes of the River Godavari (Short)

1913Birth of a Pea Plant (Short)

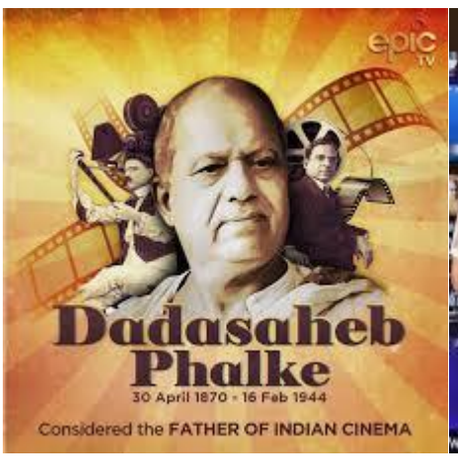
1913Mohini Bhasmasur

1913Pithache Panje (Short)

1913The Dreamland of Ganjandrao (Short)

1913Raja Harishchandra (Short)

1911Ankurachi Wadh (Short)



"Raja Harishchandra"

CORONATION CINEMATOGRAPH
AND VARIETY HALL.
SANDHURST ROAD. GIRGAUM.
BEAU IDEAL PROGRAMME.
Throughout
1½ Hours Show this week 1½ Hours Show
RAJA HARISCHANDRA.
A powerfully instructive subject from the Indian mythology. First film of Indian manufacture. Specially prepared at enormous cost. Original scenes from the sacred city of Benares. Sure to appeal to our Hindu patrons.
Miss IRENE DELMAR.
(Duette and Dance)
THE Mc CLEMENTS.
(Comical Sketch)
ALEXANDROFF.
THE WONDERFUL FOOT-JUGGLER
TIP-TOP COMICS.
Time:- 6 to 7-30; 8 to 9-30; 10 to 11-30 and 11-45 to 1-15.
Note. Double Rates of Admission

Publicity poster for film show at the Coronation Cinematograph and Variety Hall, Girgaon

Directed by	Dadasaheb Phalke
Screenplay by	Dadasaheb Phalke
Produced by	Dadasaheb Phalke
Starring	• Dattatraya Dabke • Anna Salunke • Bhalchandra Phalke • Gajanan Sane
Cinematography	Trymbak B. Telang
Edited by	Dadasaheb Phalke

Production company	Phalke Films Company
Release date	• **21 April 1913**
Running time	40 minutes
Country	India
Language	Silent

Raja Harishchandra, India's first full-length feature film directed by the father of Indian Cinema Dadasaheb Phalke, marked the beginning of filmmaking in India that later snowballed into a multimillion-dollar entertainment industry.

The 3rd of May, 1913, was a watershed occasion for Bombay, India. The city may have been suffering from the searing summer heat, but that didn't stop people from waiting for seats at Girgaon's Coronation Theatre to see the first feature film of India, Raja Harishchandra. The 50-minute silent picture included a film length of 3700ft with Marathi and English title cards. It was directed, produced, and co-written by Dhundiraj Govind Phalke, better known as the father of Indian cinema, Dadasaheb Phalke.

The Beginning

In the 1900's most people only regarded plays and live performances as entertainment. In fact, no Indian could even imagine there being another type of entertainment, but, that all changed in 1913.

Dadasaheb Phalke viewed his first movie, a French film called "The Life of Christ" when he was working in the printing sector. This experience motivated him to make a film of his own based on the story of Indian gods. Dadasaheb Phalke went on to study the art and technique of filmmaking in London. While returning, brought with him the essential shooting equipment: a camera, raw film reels, a perforator, and a printing machine.

> "While *The Life of Christ* was rolling fast before my physical eyes, I was mentally visualising the Gods, Shri Krishna, Shri Ramachandra, their Gokul and their Ayodhya. I was gripped by a strange spell. I bought another ticket and saw the film again. This time I felt my imagination taking shape on the screen.

Could this really happen? Could we, the sons of India, ever be able to see the Indian images on the screen?"

– Phalke on watching Jesus on the screen·

The Making of the Film

The Story

Throughout his career, Dadasaheb Phalke dabbled in photography, lithography, architecture, amateur dramatics, as well as magic. While working at the lithography press of legendary painter Ravi Varma, Dadasaheb Phalke was strongly influenced by a series of Varma's paintings of Hindu gods. This in turn inspired Phalke's own portrayal of numerous gods and goddesses in the films he later made.

The Raja Harishchandra movie (one of Dadasaheb Phalke's films influenced by Raja Ravi Varma's paintings) was based on the fabled story of a great and honest ruler who gave up his kingdom, wife, and child to fulfill a commitment to Rishi Vishwamitra. God, moved by his nobility and honesty, conferred divinity upon him and returned what he had taken away.

Funding for the Film

Dadasaheb Phalke funded the movie by himself. When he returned to India, he cashed in his life insurance policies and his wife sold her jewellery to obtain the money required to make the movie.

Recruiting the Cast

Raja Harishchandra's cast involved Marathi stage actor Dattatraya Damodar Dabke as the lead, Raja Harishchandra. However, despite his efforts, he failed to find an actress to play Raja Harishchandra's wife, Taramati, as the acting was not seen as a legitimate profession for women in 1913. Finally, for the character, he recruited a male actor, Anna Salunke, who worked as a chef in a restaurant. Bhalchandra D Phalke, his own son, was cast as Lohitashwa, Harishchandra's son.

"Wanted actors, carpenters, washermen, barbers and painters. Bipeds who are drunkards, loafers or ugly should not bother to apply for actor. It would do if those who are handsome and without physical defect are dumb. Artistes must be good actors. Those who are given to immoral living or have ungainly looks or manners should not take pains to visit."

– Casting call published in various newspapers·

The Shooting

Phalke established a studio in Mathura Bhawan, located in Mumbai's Dadar district, where he shot most scenes from the Raja Harishchandra movie. However, the outdoor sequences of the film were shot in a hamlet near Pune.

The film took Phalke seven months and 21 days to complete, during which his wife, Saraswati Phalke, took care of all of the actors and crew's requirements. She was in charge of feeding the whole production staff, cleaning the actors' outfits, and painting the film's posters. She handled a variety of other technical aspects, as well.

The Acting

The acting was done in the style of traditional Indian folk theatre, the impact of which would last for decades in the Indian film industry. Due to the absence of sound, there were title inserts between pictures that explained the story. These title plates may be found in two languages – English, the language of the elite, and Hindi, the language that the masses understood.

The Release of the Film

Dadasaheb Phalke advertised his films as "A show made up of 57,000 pictures. A two-mile-long image. All for the price of three annas", in order to entice his audience away from the stage and onto the screen. For the first several days, he also preceded the film with a dance performance by two European dancers. Soon, people began to flock to the theatres, and the first feature film of India was a hit, playing in the Coronation Cinematograph for 23 days. The film was also shown in London a year later.

Some Observation

As Raja Harsihchandra was a financial triumph, it established a new standard in the Indian cinema industry. However, not only the film, even its director, Dadasaheb Phalke was revolutionary.

In 1917, Phalke founded the Hindustan Film Company with the support of numerous partners and went on to make multiple films. Similarly, he was the first person to cast a female performer in the lead role in his film Bhasmasur Mohini. These achievements make up only a small part of his contributions.

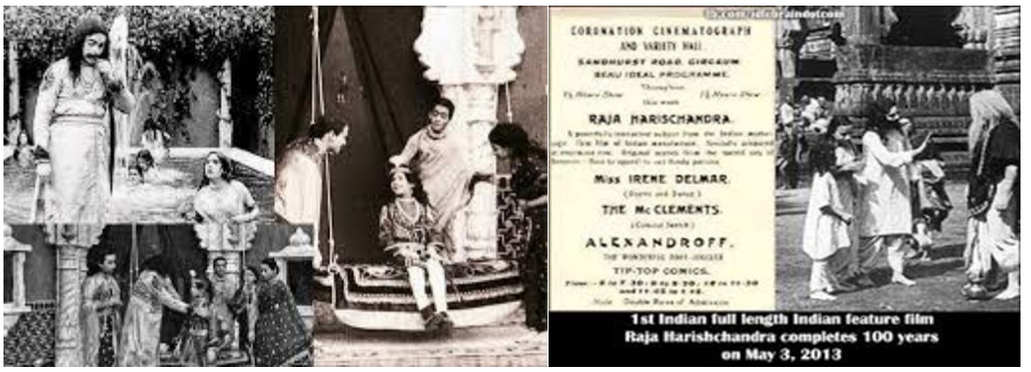
It is believed that Dadasaheb Phalke's movie paved the path for the Indian cinema we know today. It inspired talented Indians to dream about the film industry and what it could become, leading to the production of the first

talkie, or a movie with sound, which would not arrive in Indian film until 18 years later with Alam Ara.

Some selected Scenes

alamy
alamy
alamy

1913
OFFICIAL TRAILER
RAJA HARISHCHANDRA


CORONATION CINEMATOGRAPH
AND VARIETY HALL
SANDHURST ROAD, GIRGAUM
BEAUTIFUL PROGRAMME.
RAJA HARISCHANDRA.
Miss IRENE DELMAR.
THE Mc CLEMENTS.
ALEXANDROFF.
TIP-TOP COMICS.
1st Indian full length Indian feature film
Raja Harishchandra completes 100 years
on May 3, 2013

TOI

PHALKE'S
RAJA HARISCHANDRA
राजा हरिश्चन्द्र

PHALKE'S
RAJA HARISCHANDRA.
3rd May 1913
A full-length feature film, Raja Harishchandra, released
marking the beginning of the Indian Film Industry.

Certificate No.272—granted by the
BOMBAY BOARD OF FILM CENSORS.
Title of film Raja Harisn'chandra.
Length of film 2944 —— feet.
by Hindustan Cinema F. Co.
Presidem of the Board.

mid-day
CELEBRATING 110 YEARS
OF INDIA'S FIRST FEATURE
FILM 'RAJA HARISHCHANDRA'
HISTORY TV18
#VitalStatsIndia
Raja Harishchandra was first
Indian movie to be released in 1913.
HISTORYTV18

Please visit to watch India's first silent movie:

https://www.google.com/search?q=raja+harishchandra+silent+movie+&rlz=1C1CHZN_enIN990IN991&biw=1366&bih=657&sxsrf=APwXEdeaAc3pRvzzRi1p53TQRnQTZLjf-A%3A1683431807457&ei=fyFXZJegG6maseMP0LKqgAw&ved=0ahUKEwjX24uXqOL-AhUpTWwGHVCZCsAQ4dUDCA8&uact=5&oq=raja+harishchandra+silent

+movie+&gs_lcp=Cgxnd3Mtd2l6LXNlcnAQAzIGCAAQFhAeMggIABCKBRCGAzIICAAQigUQhgM6CggAEEcQ1gQQsAM6CggAEIoFELADEEM6DQgAEOQCENYEELADGAE6EgguEIoFENQCEMgDELADEEMYAjoHCCMQsAIQJzoHCAAQDRCABDoGCAAQHhANOgoIABAIEB4QDRAPOgoIIRCgARDDBBAKOggIIRCgARDDBDoECCEQCjoFCAAQogRKBAhBGABQ6lNYw4cBYM--AWgBcAF4AIAB2gGIAbcYkgEGMC4xNy4xmAEAoAEByAEOwAEB2gEGCAEQARgJ2gEGCAIQARgI&sclient=gws-wiz-serp%23fpstate=ive&vld=cid:cce39083,vid:Y6FuYf7r46Y#fpstate=ive&vld=cid:cce39083,vid:Y6FuYf7r46Y

See the other films too:

01] https://www.youtube.com/watch?v=qCP1yI68XW8&ab_channel=SEPLVintage

02] https://en.wikipedia.org/wiki/File:Raja_Harishchandra-_1913-_India%27s_First_Silent_Film.webm

03] https://www.youtube.com/watch?v=3Zevm0Zjc-k&ab_channel=NupurMovies

Please visit these web sites for more information

01] https://en.wikipedia.org/wiki/Raja_Harishchandra

02] https://www.britannica.com/topic/Raja-Harishchandra

03] https://www.filmfare.com/news/bollywood/indias-first-feature-film-raja-harishchandra-by-dadasaheb-phalke-was-released-today-in-1913_-53637.html

04] https://indiancine.ma/CJ/info

05] https://telanganatoday.com/celebrating-110-years-of-indias-

first-feature-film-raja-harishchandra
06] https://www.cinemaazi.com/film/raja-harishchandra-1913
07] https://www.alamy.com/stock-photo/raja-harishchandra-film.html?sortBy=relevant
08] https://www.alamy.com/raja-harishchandra-is-a-1913-indian-silent-film-directed-and-produced-image68548900.html

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Mohini Bhasmasur

Directed by	Dadasaheb Phalke
Written by	Dadasaheb Phalke
Produced by	Dadasaheb Phalke
Starring	• Kamlabai Gokhale • Durgabai Kamat
Cinematography	Dadasaheb Phalke
Distributed by	Dadasaheb Phalke
Release year	**November 1913**
Country	India
Languages	Silent film Marathi intertitles

The film was of 32,554 feet (9,922 m) length.

Introduction

Mohini Bhasmasur is a 1913 Indian mythological film directed by Dadasaheb Phalke and starring Kamlabai Gokhale and Durgabai Kamat. It is India's and Phalke's second full-length feature film. *Mohini Bhasmasur* is the first Indian film to have a female actor. In *Raja Harischandra*, India's and Phalke's first film, the role of the female was played by Anna Salunke, a male.

Plot

The plot of the film revolves round the theme of the Hindu mythological story of Mohini and Bhasmasur(a) ("ash-demon"), an asura (demon). The god Shiva grants Bhasmasura the power to turn anyone into ashes by touching their head. The demon decides to try the power on Shiva himself. Shiva runs terrified. The god Vishnu, witnessing the unfortunate turn of events, transforms into the seductress Mohini and enchants Bhasmasura.

Bhasmasura asks her to marry him. Mohini agrees, but only on the condition that Bhasmasura follows her move for move in a dance. In the course of the dance, she places her hand on her head. Bhasmasura mimics the action, and in turn, reduces himself to ashes.

Production & Release

Mohini Bhasmasur was the second feature film on a Hindu mythological theme in black and white of the silent movie era produced and directed by Dadasaheb Phalke (1870–1944). He was an Indian producer-director-screenwriter, costume-designer, editor, processor, printer, developer, projectionist and distributor all rolled in one, known as the father of Indian cinema, and his first film was *Raja Harishchandra*, which released on 3 May 1913. Soon after, *Mohini Bhasmasur* was screened for the first time in November 1913. A one-minute short comedy film *Pithache Panje* (Dough Claws) was released as a "side attraction" with the film.

Phalke produced four films in succession under the banner "Production Company" including *Mohini Bhasmasur*, *Savitri Satyavan* (1914), *Satyavadi Raja Harishchandra* (1917) and *Lanka Dahan* (1917). His wife Saraswati Phalke was the woman behind the scene who was the manager and technical assistant to her husband in film making. Phalke was inspired into film making after he watched the movie "Life of Christ" in 1910. This led him to London for training in filmography under Cecil Hepworth of Walton Studios, in 1912. He had bought the camera Williamson make for his film production, which he used for his first five Phalke Films. In creating the mythological themes for his films, Phalke was influenced by Raja Ravi Varma, the famous king and painter of mythological themes. He also introduced the screen play format for the film and rehearsed his actors before recording the scenes. Departing from "declamatory" style of Sanskrit drama (where mythological themes were prevalent), Phalke used *nataka* (folk theater) dividing the screenplay into acts. Most of *Mohini Bhasmasur* was shot in the open countryside. The scene where Bhasmasur keeps his hand on his head and reduces to ashes, Phalke shot with the actor and then retracted the film and shot some spoilt film being burnt in the actor's position, giving the effect of Bhasmasur burning.

Phalke's first three films were created in eight months together without a film studio, by hand-driven machines and using a crew who had no prior film experience. All three films were highly successful and Phalke was able to pay off his debts, which he had acquired to make the films. They were shown by Phalke in London, in 1914.

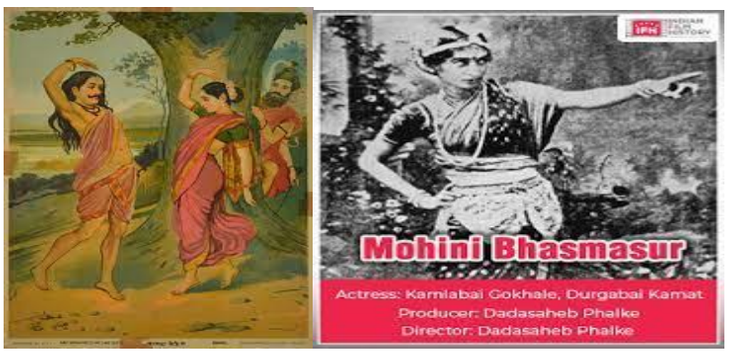
Cast

Mohini Bhasmasur was the first Indian film to cast a female in the woman's role. Kamlabai Gokhale (1900–1998), then called as Kamla Kamat, a Marathi stage actress, was cast as the heroine Mohini and Durgabai Kamat her mother played the role of Parvati. Kamala was only 13 years old at the time. However, in an era where women in performing arts were compared to prostitutes, this did not set a trend and male actors continued

to perform female roles in cinema for years. Kamala who was a stage actress performed the first dance number in the role of a heroine in Indian cinema. In the dance item, she played the role of Mohini enticing Bhasmasura, the demon or asura, with her seductive dancing to bring about his death. Phalke was the choreographer of the dance item and he had been inspired by Hindu temple sculptures, Buddhist murals in the Ajanta Caves, devadasi (temple-dancer) tradition and dancing from the Tamasha folk form.

Please watch the dance enticing the Asura:

https://www.youtube.com/watch?v=avpWQsGpXhg&ab_channel=PuranicFilms



FIRST WOMEN ON SCREEN
Two women, Durgabai Kamat and her daughter Kamlabai Ghokhle, paved the way for actresses in Indian cinema. Durgabai portrayed the role of Parvati and Kamlabai appeared as Mohini in Dadasaheb Phalke's second film (1913) called
MOHINI BHASMASUR.
Kamlabai Ghokhle

Kamlabai Ghokhle

Please visit to watch the films:

01]https://www.youtube.com/watch?v=7anrr4fFh4o&ab_channel=NiharikaMovies

02]https://www.youtube.com/watch?v=VAS2b8mzNxs&ab_channel=DDYadagiriTelangana

03]https://www.mxplayer.in/movie/watch-mohini-bhasmasura-movie-online-d774daeaf695f006ef09eccbe2bda547

Satyavan Savitri

Satyavan Savitri	
Directed by	Dadasaheb Phalke
Produced by	Phalke Films
Release year	1914
Country	India
Languages	Silent Film Marathi intertitles

The film was of 1121.664 metres length.

Satyavan Savitri (Marathi: सत्यवान सावित्री) is a 1914 Indian silent film, directed and produced by Indian icon Dadasaheb Phalke. It was the second feature film created by Dadasaheb Phalke.

Inspiring and soulful, this mythological classic touchingly traces the trials and triumphs in the life of a woman of great purity, highlighting how true love and devotion have the power to win over death itself.

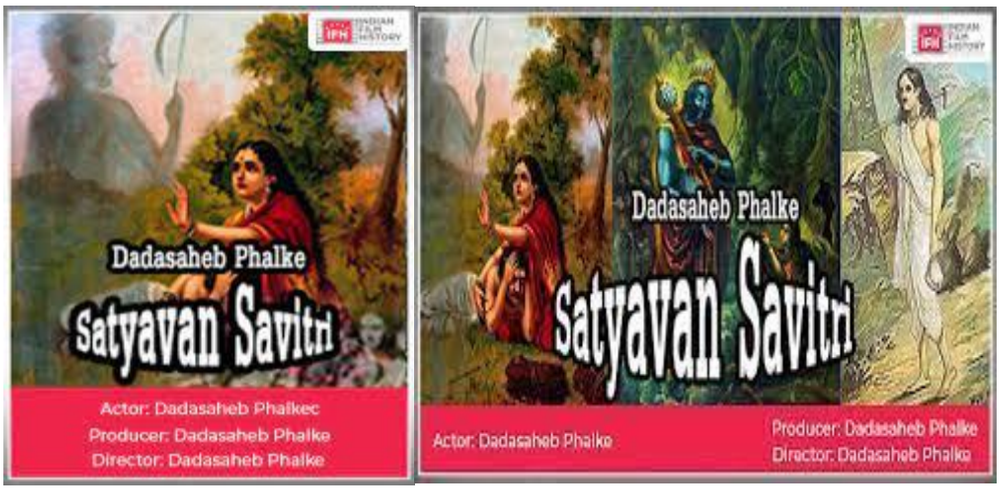
Satyavan Savitri is an Indian silent film released in 1914. This film was directed by Dadasaheb Phalke. This film is about how Savitri brings her dead husband back by fighting lord Yama, the king of death.

सत्यवान और सावित्री जी मूर्ति

Please visit these web sites:

[A]
https://www.youtube.com/watch?v=k2w3utpWHVA&ab_channel=THEROHITMOVIES

[B]
https://indiancine.ma/HT/info


Dadasaheb Phalke
Satyavan Savitri
Actor: Dadasaheb Phalkec
Producer: Dadasaheb Phalke
Director: Dadasaheb Phalke
Dadasaheb Phalke
Satyavan Savitri
Actor: Dadasaheb Phalke
Producer: Dadasaheb Phalke
Director: Dadasaheb Phalke

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Satyavadi Raja Harishchandra

Satyavadi Raja Harishchandra	
Directed by	Dhundiraj Govind Phalke
Written by	Dhundiraj Govind Phalke
Story by	Ranchhodbai Udayram
Starring	D. D. Dabke, Bhalachandra D. Phalke, Anna Salunke
Cinematography	Dhundiraj Govind Phalke, Trymbak B. Telang
Release year	• 1917
Running time	16 minutes
Country	India
Languages	Silent film Marathi intertitles

The film was of 2133.6 metres length.

Cast

D. D. Dabke, a Marathi stage actor played the lead role of Harischandra. The female lead role of Taramati, Harischandra's wife was played by a male actor Anna Salunke. Phalke's son Bhalachandra was the child artist who donned the role of Rohitash, son

of Harischandra. Sage Vishwamitra's role was played by G. V. Sane. The story was an adaptation from the Hindu mythology and was scripted by Ranchhodbai Udayram and Dada Saheb Phalke. Other artists in the film were:

- Dattatreya Kshirsagar
- Dattatreya Telang
- Ganpat G. Shinde
- Vishnu Hari Aundhkar
- Nath T. Telang

Satyavadi Raja Harishchandra (Marathi: सत्यवादी राजा हरिश्चंद्र; English: Truthful King Harishchandra) is a 1917 silent black and white Indian short film directed and produced by Dhundiraj Govind Phalke. The film is a shorter version of the first Indian feature film, *Raja Harishchandra* (1913), also directed and produced by Phalke. The intertitles used in the film were in Marathi language as the film was a silent film. The film is based on the mythological story of a Hindu King Harishchandra, the 36th king of the Solar Dynasty, who donated his entire kingdom and sold himself and his family to keep the promise given to the sage Vishvamitra in the dream.

Story

The film depicts the story of a Hindu King Harishchandra, the 36th king of the Solar Dynasty. The Hindu sage Vishwamitra reminds Harishchandra of his promise of donating his kingdom, given to the sage in his dream. Known for keeping his promises, Harishchandra donates as desired by sage. Vishwamitra demands that in order to complete the act of donation, an additional amount as "Dakshina" (honorarium) should be paid. Being empty handed now, Harishchandra sells his wife Taramati, son Rohitashwa and himself to get the required amount. The king leaves for Varanasi as after donating his kingdom, it becomes the only place outside the influence of the sage.

King, now taking the form of a commoner, gets tested for his morals at several incidents but pleased with his virtue; the gods and the sage restore king's former glory, and further offers heavenly abode to the king, the queen and all their subjects.

Production

After the release of first Indian feature film *Raja Harishchandra* by Dadasaheb Phalke in 1913, no other production attempts were made in Indian cinema for the next four years. Phalke, however, made several short films and documentaries like *Scenes of the River Godavari* and *Ahmadabad Congress*, and also the feature film *Mohini Bhasmasur* in 1913 and *Satyavan Savitri* in 1914. J. F. Madan, who had formed two production companies in the beginning of the 1900s, decided to make a film. His first company, Elphinstone Bioscope, was a leading producer and distributor of foreign films in permanent and travelling cinema in India, whereas his second company, Madan Theaters Limited, was mainly involved in exhibition, distribution and production of Indian films during the silent era of film industry. Madan Theaters Limited eventually became India's largest film production-distribution-exhibition company and was also a noted importer of American films after World War I.

The film was inspired by an Urdu language drama, *Harishchandra* (written by Narain Prasad Betab). It was advertised as a "Photographed Play" with male lead Hormusji Tantra as "the 'Irving' of the Indian stage" and female lead Savaria, as "the most beautiful and emotional [sic] star". The film also starred Italian artists Signor and Signora Manelli. Other members of the film were recruited from *Baliwala Victoria Theatrical Company*, a Parsi theater company based in Mumbai. The film was released on 24 March 1917 at New Tent Maidan, Calcutta. The film's running time was two hours. It was the longest Indian feature film made till 1931. The film had 5 reels having length of 7000 feet and was a 35 mm film. Pt. Nityabodha Bidyaratna wrote the screen play. The film was produced by J. F. Madan's Elphinstone Bioscope and was distributed by another company, Madan Theatres Limited.

Please visit to watch the Film

https://www.imdb.com/title/tt0253532/

https://www.youtube.com/watch?v=t4IzquYR9U0&ab_channel=GoldminesBhakti

https://www.cinemaazi.com/film/satyawadi-raja-harishchandra-1917

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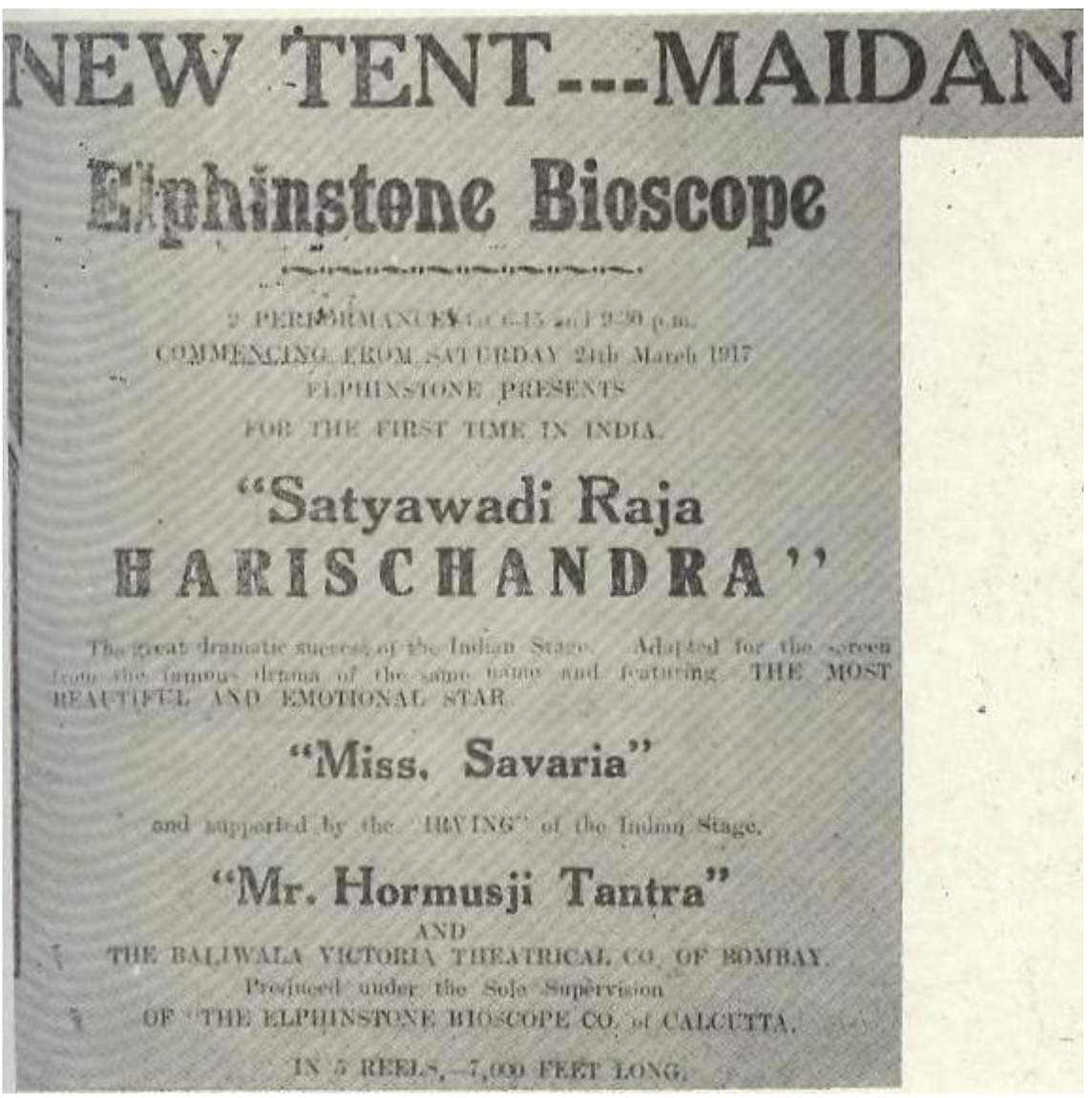

NEW TENT---MAIDAN

Elphinstone Bioscope

2 PERFORMANCES at 6-15 and 9-30 p.m.

COMMENCING FROM SATURDAY 24th March 1917

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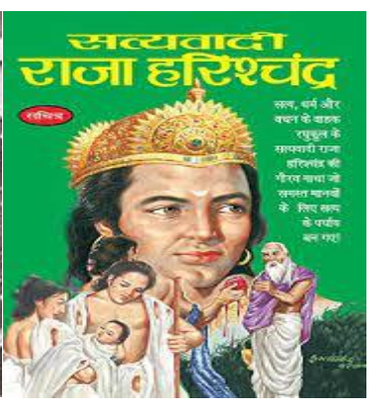
Bhalachandra D Phalke, Anna Salunke
Producer: Elphinstone Bioscope
Director: Rustomji Dhotiwala


सत्यवादी
राजा हरिश्चंद्र
सत्य, धर्म और
वचन के वाहक
रघुकुल के
सत्यधारी राजा
हरिश्चंद्र की
गौरव गाथा जो
सम्पूर्ण मानवों
के लिए सत्य
के पर्याय
बन गए

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Lanka Dahan

Lanka Dahan	
Enranged Hanuman, played by Shinde.	
Directed by	Dhundiraj Govind Phalke
Written by	Dhundiraj Govind Phalke
Based on	*Ramayana* by Valmiki
Produced by	Dhundiraj Govind Phalke
Starring	Anna Salunke Ganpat G. Shinde
Cinematography	Trymbak B. Telang
Release date	1917
Country	India
Languages	Silent Film Marathi intertitles

The Rāmāyaṇa is a Sanskrit epic from ancient India, one of the two important epics of Hinduism, known as the Itihasas, the other being the Mahābhārata. The epic, traditionally ascribed to the Maharishi Valmiki, narrates the life of Rama, a legendary prince of Ayodhya in the kingdom of Kosala.

Introduction

Lanka Dahan (English: Lanka Aflame) is a 1917 Indian silent film directed by Dadasaheb Phalke. Phalke also wrote the film based on an episode of the Hindu epic *Ramayana*, credited to Valmiki. The film was Phalke's second feature film after the 1913 *Raja Harishchandra*, which was the first Indian full-length feature film. Phalke also directed various short films in between.

Anna Salunke, who had previously played the role of Rani Taramati in Phalke's *Raja Harishchandra* played two roles in this film. As women were prohibited from taking part in commercial performing arts, men also played the female characters. Salunke played the male character of Rama as well as the female character of his wife Sita. **He is thus credited with playing the first double role in Indian cinema.**

Salunkhe in the role of Sita. Inset shows Hanuman giving the ring.

Cast:

- Anna Salunke as Rama and Sita
- Ganpat G. Shinde as Hanuman
- D.D. Dabke
- Mandakini Phalke

Plot:

Rama, the prince of Ayodhya, is exiled to the forests for a term of fourteen years. He is joined by his wife Sita and brother Laxman. Ravana, the demon king, who also wanted to wed Sita, decides to take revenge and abducts her from the forest. While on the search for his wife, Rama meets Hanuman. Hanuman is a great devotee of Rama and promises to find Sita.

Hanuman flies to the island of Lanka and finds Sita there. He informs her that he is a great devotee of Rama and that Rama would soon be coming to take her back. To prove his identity, he gives her Rama's ring. On his return journey he is arrested by the soldiers of Ravana. When produced in court Ravana orders Hanuman's tail to be set on fire. Hanuman then breaks his bondage and flies away. With his tail on fire, he sets the whole city of Lanka ablaze. After setting fire to the whole town, Hanuman leaps away from the island and extinguishes the fire in the Indian Ocean.

Release & Reception:

As the film was based on a Hindu mythological theme it was well received by the audiences. When the film was screened in (then Bombay), viewers used to take their shoes off when, the Hindu god, appeared on screen. Trick photography and special effects used in the film delighted the audiences.

The film was well received by the masses. According to film historian Amrit Gangar, coins from ticket counters were collected in gunny bags and transported on bullock carts to the producer's office. There were long queues at Majestic cinema in Bombay where people would fight for tickets and toss coins at the ticket counter because the film was mostly houseful.

Please visit the web site to watch the Film

https://www.youtube.com/watch?v=y5YYYqZYjgc&ab_channel=SEPLVintage

Also visit these web sites:

01]

https://www.imdb.com/title/tt0142523/

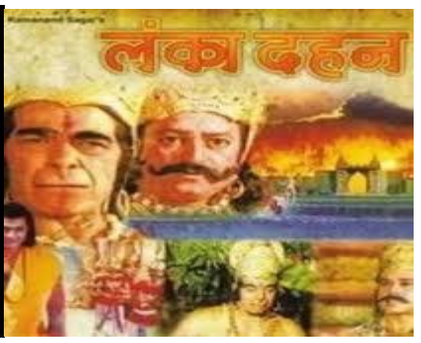
02]

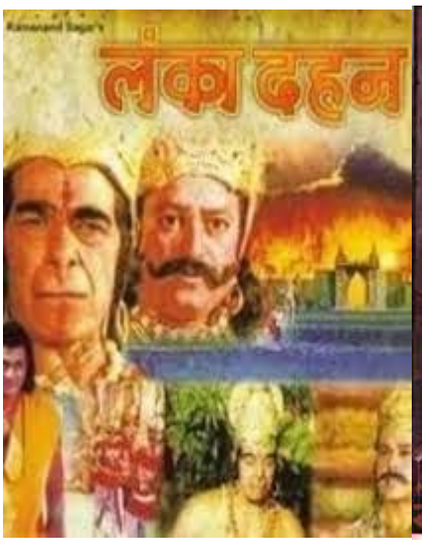
https://www.youtube.com/watch?v=JAoI7BtHtuI&ab_channel=Tilak

Dadasaheb Phalke
Lanka Dahan

LANKA
DAHAN
OFFICIAL
TRAILER
1917

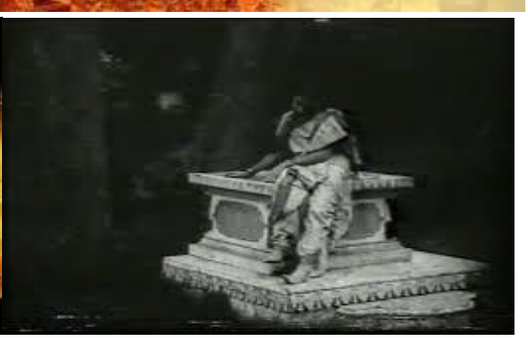
Dadasaheb Phalke
Lanka Dahan


लंका दहन


लंका दहन

LANKA
DAHAN

रामायण
लंका दहन



Shri Krishna Janma

Shri Krishna Janma	
Neelkanth Mandakini as Krishna in *Shri Krishna Janma*	
Directed by	Dadasaheb Phalke
Written by	Dadasaheb Phalke
Produced by	Hindustan Cinema Films
Starring	Bhagirathibai, D. D. Dabke, Neelkanth Mandakini Phalke, Purshottam Vaidya
Release date	• 1918
Running time	12 min / 5500 ft
Country	British India
Languages	Silent film Marathi intertitles

Length of the Film = 1676.4 m

Shri Krishna Janma (Birth of Lord Krishna) is a 1918 Indian silent film directed by Dadasaheb Phalke. It contains Marathi subtitles. Only the last episode is still available (576 ft).

Janmashtami is celebrated not just in India but world over each year. It marks the birth of Lord Krishna, one of the most popular Gods. He might be worshipped by Hindus but his message, like other prophets, was universal. Hence, his birth is one of the most iconic moments in Indian mythology.

Krishna is considered the eight avatar of Lord Vishnu. He was born to Devaki and Vasudev in Mathura in the Dwapar Yuga. Vishnu decided to go on earth by being the couple's child after the demon Kansa, the brother of Devaki, had made life hell for the general population.

Kansa was already warned that Vasudev and Devki's child would kill him. Hence, he made a lot of efforts to kill Krishna at the infant stage itself. However, Vasudev managed to escape with the infant on a rainy night and hands him over to Yashoda, who becomes her foster mother. Right from his childhood, Krishna becomes a thorn for Kansa, who eventually gets defeated.

The story of Krishna has been told to the masses in recent decades mostly in the form of television serials like Krishna and Mahabharata.

However, the very first time the story was told in an audio-visual medium was 101 years ago by filmmaker Dhundiraj Govind Phalke, fondly known as Dadasaheb Phalke. He is called the father of Indian cinema since it was his efforts against all odds that gave birth to cinema in India in 1913 when he made the film Raja Harishchandra.

Phalke's stories were largely derived from mythology. In 1918, he came up with the film Shri Krishna Janma, which looked at the birth of Krishna and how he fulfilled his mission of demolishing his evil uncle Kansa.

The 18-minute silent movie [this was the runtime of films then] is available on YouTube after it was digitally mastered few years ago with the addition of some pleasant background music. What gives you a jolt, in a good way, is the storytelling technique, including animation, more than 100 years ago.

This film begins with the invocation of 'almighty god' at a river where several people are gathered. The child god Krishna rises out of the water astride the demon snake Kaliya. Then we see Yashoda as she rocks the sleeping Krishna's crib and imagines the god as Gopala. The next scene shows Kamsa fantasizing about Krishna threateningly duplicated many times around him. Kamsa then imagines himself dead as his severed head rises up and descends again. People of all castes pay obeisance to the deity with the title-card: 'may this humble offering be accepted by the Lord'.

A still from the movie Shri Krishna Janma (1918)

Please visit these web sites to watch the Film

01]
https://www.youtube.com/watch?v=vpO9l8e_7D4&ab_channel=infotainmentarchive

02]
https://youtu.be/-fK8cW-ChOY

Also visit these web sites:

01]
https://www.imdb.com/title/tt0393767/

02]
https://indiancine.ma/CO/info

03]
https://letterboxd.com/film/birth-of-shri-krishna/

04]
https://commons.wikimedia.org/wiki/File:Shree_Krishna_Janma_(1918).webm

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Aug 29, 1918 (Bombay chronicle)

Kaliya Mardan

Kaliya Mardan	
46:56	
Kaliya Mardan	
Directed by	Dadasaheb Phalke
Written by	Dadasaheb Phalke
Produced by	Hindustan Cinema Films
Starring	Neelkanth, Mandakini Phalke
Release year	• 1919
Running time	47 min / 6000 ft
Country	British India
Languages	Silent film Marathi intertitle

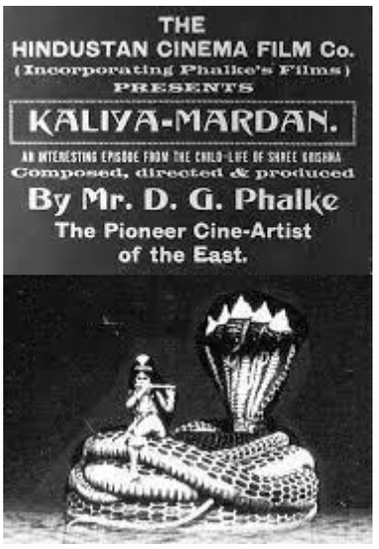
Kaliya Mardan (also known as *The Childhood of Krishna*) is a 1919 Indian silent film directed by Dadasaheb Phalke. It contains Marathi subtitles. Only 4441 ft are still available.

The playmates of Krishna are insulted by a female villager who splashes water on them. They take revenge by stealing butter from her house. When they are beaten up by the woman, they again take revenge with the aid of Krishna. He receives a gift of fruit for his help but gives it away. Krishna then enters the room of a wealthy merchant and his wife at night and ties the man's beard to his wife's hair. These exploits lead to a large crowd complaining of Krishna's antics to his foster parents.

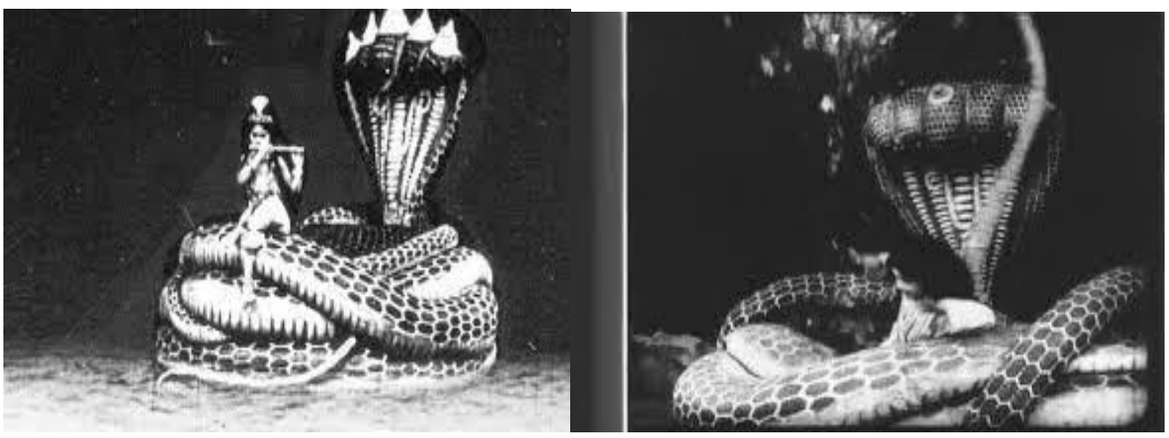
Visit this website to watch the Film

https://www.youtube.com/watch?v=99aTtkruKYw&ab_channel=infotainmentarchive

Early pioneer of Indian cinema D.G. Phalke directs this tale about the hijinks of child god Krishna. After getting splashed by a group of woman villagers, Krishna (played by the director's daughter, Mandakini Phalke) and the young deity's playmates vow revenge by swiping the women's butter. When the women respond by disciplining them, the children strike mischief again. Later, Krishna sneaks into the house of a rich man and ties his beard to his wife's hair. The eventual result is a crowd of angry villagers bitterly complaining about Krishna to his mortal caretakers. This film is the most extant of Phalke's early films.



Dadasaheb Phalke's 7-year-old daughter,
Mandakini played the role of Krishna.



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Visit these web sites for further information:

01] https://indiancine.ma/CU/info

02] https://www.filmcompanion.in/features/screening-phalke-kaliya-mardan-on-the-big-screen-hundred-years-after-its-release

03] https://www.cinemaazi.com/film/kaliya-mardan-1919

04] https://letterboxd.com/film/the-childhood-of-krishna/

(😋)(😋)(😋)(😋)(😋)

Dadasaheb Phalke Awards

Instituted in 1969 and presented to Devika Rani, the Dadasaheb Phalke Award was introduced by the Government of India to commemorate Dadasaheb Phalke's contribution to Indian cinema who directed India's first full-length feature film, Raja Harishchandra in 1913.

Honoured with the highest award in the field of cinema, the recipients are recognized for their 'outstanding contribution to the growth and development of Indian cinema'. The award comprises a Swarna Kamal (Golden Lotus) medallion, a shawl, and a cash prize of ₹10 lakh.

The Dadasaheb Phalke Award is India's highest and most acclaimed award in Indian cinema conferred upon a veteran luminary in appreciation of his/her lifetime cinematic achievement. Every year, a committee comprising luminaries from the Indian film industry selects the Awardee who is honored at the National Film Awards ceremony by the Directorate of Film Festivals, an organisation under the aegis of the Ministry of Information and Broadcasting. A number of celebrated and famous film personalities have been felicitated with this prestigious Award over the years.

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https://dff.gov.in/PhalkeAward.aspx

The **Dadasaheb Phalke Award** is India's highest award in the field of cinema. It is presented annually at the National Film Awards ceremony by the Directorate of Film Festivals, an organisation set up by the Ministry of Information and Broadcasting. The recipient is honoured for their "outstanding contribution to the growth and development of Indian cinema" and is selected by a committee consisting of eminent

personalities from the Indian film industry. The award comprises a *Swarna Kamal* (Golden Lotus) medallion, a shawl, and a cash prize of ₹1,000,000 (US$13,000).

Presented first in 1969, the award was introduced by the Government of India to commemorate Dadasaheb Phalke's contribution to Indian cinema. Phalke (1870–1944), who is popularly known as and often regarded as "the father of Indian cinema", was an Indian filmmaker who directed India's first full-length feature film, *Raja Harishchandra* (1913).

Dadasaheb Phalke Awards Selection Process

The Dadasaheb Phalke Award is the highest honor in Indian cinema, awarded annually by the Government of India for lifetime achievement in Indian cinema. The selection process for the Dadasaheb Phalke Award involves the following steps:

Call for Nominations: The Ministry of Information and Broadcasting, Government of India calls for nominations from the public, film industry, and other relevant organizations for the Dadasaheb Phalke Award.

Shortlisting of Nominees: The nominations received are then evaluated by a jury of eminent personalities from the film industry, including actors, directors, producers, and technicians. The jury shortlists a few names based on their contribution to Indian cinema.

Final Selection: The final selection is made by a committee constituted by the Ministry of Information and Broadcasting. The committee reviews the shortlisted candidates and selects the final recipient of the Dadasaheb Phalke Award.

Announcement: The recipient of the Dadasaheb Phalke Award is announced by the Ministry of Information and Broadcasting, Government of India.

The selection process is carried out with utmost transparency and integrity to ensure that the award is given to deserving individuals who

have made a significant contribution to Indian cinema.

Year (Ceremony) Recipient Film Industry

1969 (17th NFA) Devika Rani Hindi

1970 (18th) Birendranath Sircar Bengali

1971 (19th NFA) Prithviraj Kapoor Hindi

1972 (20th NFA) Pankaj Mullick • Bengali • Hindi

1973 (21st NFA)Ruby Myers (Sulochana) Hindi

1974 (22nd NFA) B. N. Reddy Telugu

1975 (23rd NFA) Dhirendra Nath Ganguly Bengali

1976 (24th NFA) Kanan Devi Bengali

1977 (25th NFA) Nitin Bose • Bengali • Hindi

1978 (26th NFA) Raichand Boral • Bengali • Hindi

1979 (27th NFA) Sohrab Modi Hindi

1980 (28th NFA) Paidi Jairaj Hindi

1981 (29th NFA) Naushad Hindi

1982 (30th NFA) L. V. • Prasad • Telugu Tamil• Hindi

1983 (31st NFA) Durga Khote • Hindi • Marathi

1984 (32nd NFA) Satyajit Ray Bengali

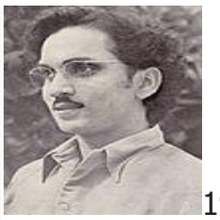
1985 (33rd NFA) Shantaram • Hindi • Marathi

1986 (34th NFA) B. Nagi Reddy Telugu

1987 (35th NFA) Raj Kapoor Hindi

1988 (36th NFA) Ashok Kumar Hindi

1989 (37th NFA) Lata Mangeshkar • Hindi • Marathi


1990 (38th NFA) Akkineni Nageswara Rao Telugu

1991 (39th NFA) Bhalji Pendharkar Marathi

1992 (40th NFA) Bhupen Hazarika Assamese

1993 (41st NFA) Majrooh Sultanpuri Hindi

1994 (42nd NFA) Dilip Kumar Hindi

1995 (43rd NFA) Rajkumar Kannada

1996 (44th NFA) Sivaji Ganesan Tamil

1997 (45th NFA) Kavi Pradeep Hindi

1998 (46th NFA) B. R. Chopra Hindi

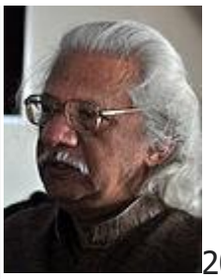
1999 (47th NFA) Hrishikesh Mukherjee Hindi

2000 (48th NFA) Asha Bhosle • Hindi • Marathi

2001 (49th NFA) Yash Chopra Hindi

2002 (50th NFA) Dev Anand Hindi

2003 (51st NFA) Mrinal Sen • Bengali • Hindi



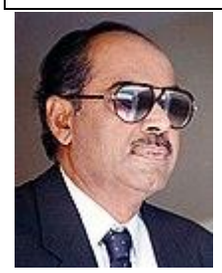
2004 (52nd NFA) Adoor Gopalakrishnan Malayalam

2005 (53rd NFA) Shyam Benegal Hindi

2006 (54th NFA) Tapan Sinha • Bengali • Hindi

2007 (55th NFA) Manna Dey • Bengali • Hindi

2008 (56th NFA) V. K. Murthy Hindi



2009 (57th NFA) D. Ramanaidu Telugu

He features in The Guinness Book of World Records for having produced films in nine languages.

2010 (58th NFA) K. Balachander Tamil

2011 (59th NFA) Soumitra Chatterjee Bengali

In 1999, he became the first Indian film personality to be conferred with Commandeur at the Ordre des Arts et des Lettres, France's highest award for artists, and in 2013, IBN LIVE named him as one of "The men who changed the face of the Indian Cinema"

2012 (60th NFA) Pran Hindi

2013 (61st NFA) Gulzar Hindi

2014 (62nd NFA) Shashi Kapoor Hindi

2015 (63rd NFA) Manoj Kumar Hindi

2016 (64th NFA) K. Vishwanath Telugu

2017 (65th NFA) Vinod Khanna Hindi

2018 (66th NFA) Amitabh Bachchan Hindi

2019 (67th NFA) Rajinikanth **(Announced)** Tamil

2020 (68th NFA) Asha Parekh **(Announced)** Hindi

2021 (71st NFA) Rajinikanth **[Received]** Tamil

2022 (72nd NFA) Asha Parekh **[Received]** Hindi

2023 (73rd NFA) Rekha Hindi

Recipients also include several pairs of siblings, received this award in different years, for example: B. N. Reddy (1974) and B. Nagi Reddy (1986); Raj Kapoor (1987) and Shashi Kapoor (2014); Lata Mangeshkar (1989) and Asha Bhosle (2000); B. R. Chopra (1998) and Yash Chopra (2001).

Please visit these web sites to know more about the AWARDS

https://en.wikipedia.org/wiki/Dadasaheb_Phalke_Award

https://www.careerpower.in/dadasaheb-phalke-award-winners.html

https://dff.gov.in/PhalkeAward.aspx

Note:

1. In 1972, Raj Kapoor received the posthumous award given to his father, Prithviraj Kapoor. However, on 1 May 1988, when he was being conferred the award by the then President of India, R. Venkataraman, Kapoor had an asthmatic attack and was rushed in the President's ambulance. Kapoor died a month later on 2 June 1988.
2. Prithviraj Kapoor died on 29 May 1972, at the age of 65. He was posthumously awarded for the year 1971.
3. Vinod Khanna died on 27 April 2017, at the age of 70. He was posthumously awarded for the year 2017.

****

Similarly named awards

Several other awards and film festivals have been named after Dadasaheb Phalke, sometimes leading to confusion. Such awards include the Dadasaheb Phalke International Film Festival,[89] Dadasaheb Phalke Film Foundation Awards, Dadasaheb Phalke Excellence Awards'. Etc. which are unrelated to the award conferred by the Directorate of Film Festivals. Some prominent filmmakers, such as Shyam Benegal, have proposed that the Government of India step in to prevent such use of the Dadasaheb Phalke name but the Information and Broadcasting ministry has said that it could not do so since the names of the new awards are not an exact copy.

(😊)(😊)(😊)(😊)(😊)

Please visit these web links to watch the Awardees!

01]
https://www.youtube.com/watch?v=cj2gl8skNhM&ab_channel=HanumantaFilms
02]
https://www.youtube.com/watch?v=RBt7lEe2zi8&ab_channel=itsaviadda

The Other THREE Awards

Several other awards and film festivals have been named after Dadasaheb Phalke, sometimes leading to confusion. Such awards include the *Dadasaheb Phalke International Film Festival*, *Dadasaheb Phalke Film Foundation Awards*, *Dadasaheb Phalke Excellence Awards*, etc. which are unrelated to the award conferred by the Directorate of Film Festivals. Some prominent filmmakers, such as Shyam Benegal, have proposed that the Government of India step in to prevent such use of the Dadasaheb Phalke name but the Information and Broadcasting ministry has said that it could not do so since the names of the new awards are not an exact copy.

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[A] Dadasaheb Phalke International Film Festival

Dadasaheb Phalke International Film Festival (DPIFF) was founded in 2012 and established in 2016 to carry forward the legacy of Late Shri Dhundiraj Govind Phalke, lovingly known as Dadasaheb Phalke – The Father of Indian Cinema. It is India's only independent international film festival, with a mission to celebrate the work of aspiring, young, independent & professional filmmakers.

The aim is to honor the lifetime effort of Shri Dadasaheb Phalke ji and so, the festival celebrates the brilliance of the Indian film industry by making an effort to acknowledge and aid nascent projects by bringing them to mainstream audiences. DPIFF is a unique initiative intended to honor the Entertainment Industry and to appreciate creativity in the spectacular world of cinema.

The ceremony showcases cultural diversity, rich heritage, world famous Indian cuisine, folk dance, folk music, handloom and the beauty of Swadeshi. Being an ancient nation with a young populace brimming with ideas, talent and

opportunities, India has much to offer to the world. The qualitative change that the nation has witnessed in the last few years has become a model of inclusive development. Hence, it has become a priority for DPIFF to signify and promote the blooming impact of culture through globally recognized cinema. The organization also supports the campaign of "Vocal for Local" and prioritizes the homegrown talent of the country. Unity in diversity (Ek Bharat Shreshtha Bharat) is enthusiastically promoted in the spirit of harmony and fellowship.

The prestigious ceremony has an integrated milieu of 10 reputed states of India as the official Tourism Partners – Maharashtra Tourism, Punjab Tourism, Assam Tourism, Rajasthan Tourism, Gujarat Tourism, Jharkhand Tourism, Chhattisgarh Tourism, Madhya Pradesh Tourism, Odisha Tourism and Himachal Tourism. For the first time in the history of entertainment industry, 10 venerated Tourism States are associated with an event.

Please visit the web link to watch the Award Function 2023
https://www.youtube.com/watch?v=3nPlbUNHUf4&ab_channel=BollywoodHungama

[B] Dada Saheb Phalke Film Foundation

Dada Saheb Phalke Film foundation is working to arrange and organize and conduct seminar and other social activity to promote and support Indian film culture.

- To give, provide and/or render food medicine and other help and/or assistance in any shape or form to the poor deserving and needy persons.
- To give provide and render monetary and/or other help and assistance for the relief of persons and animal affected by natural and other calamities such as food, fire, famine, cyclone earth-quake, storm, accident, pestilence, drought, epidemic, unbearable cost of living and the like, to give donation, subscription or contribution to institutions, centers or persons doing relief work on such occasions.
- To give, provide, distribute dhotis', blankets, rugs, quilts of cotton silk, or other varieties of cloth or other article of necessity and facilities for the poor.

- To open found, promote, set-up, run, maintain, assist, support and /or aid or help in the setting up and/or maintaining and or running school, college, lecture hall and other establishments or institutions for advancement of education and of knowledge in art, literature, humanitarian and all other useful subjects in all their manifestations.
- To grant, pay or give scholarship, stipend, prizes, rewards, allowance and other assistance or help in cash or kind to scholar and deserving student
- To work for welfare of the trust through various program's, lectures, demonstration and other activities.
- To open found, promote, set-up, run, maintain, assist, support and /or aid or help in the setting up and/or maintaining and or running Dharmshala
- To publish books pamphlets, periodicals and newspaper in India for the spread and advancement of education and culture.
- To arrange medical camp for their ailments and arrange for doctors to visit them every week.

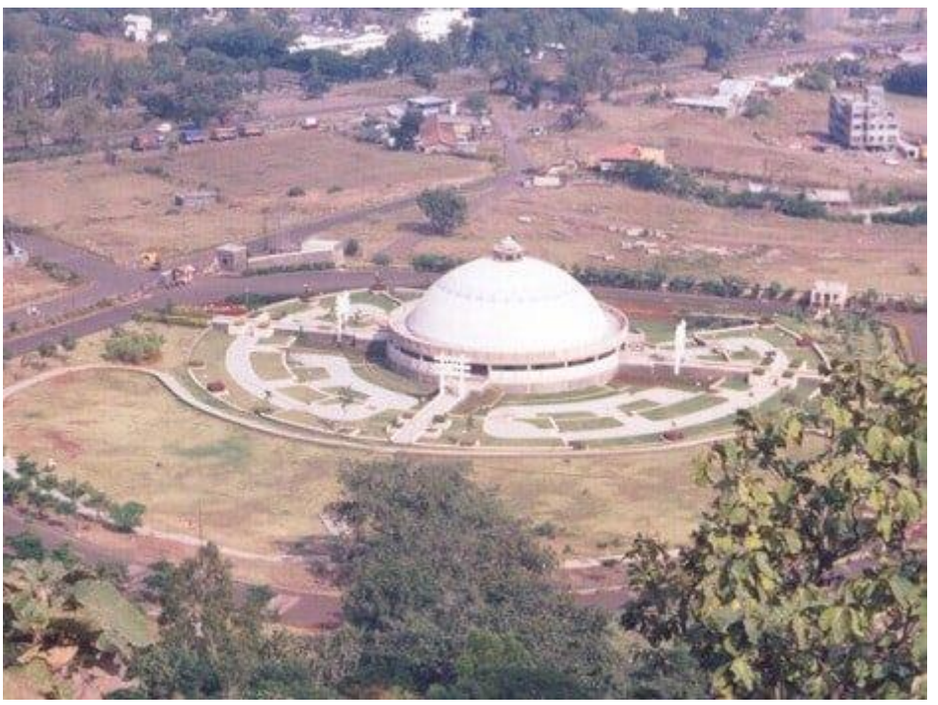
Please visit the web link to know more and watch the Award Function 2023
http://dadasahebphalkeff.com/home.html

[C] Dadasaheb Phalke Excellence Awards

Please visit the web link to watch the Award Function 2022
https://www.youtube.com/watch?v=zA-LF_vATA0&ab_channel=LehrenTV

Dadasaheb Phalke

Memorial



On 30th November 2000, the museum was inaugurated by the then deputy chief minister Chhagan Bhujbal and was opened to the public in 2001.

Made in the memory of the Father of the Indian Cinema - Dadasaheb Phalke, Dadasaheb Phalke Memorial is a prominent attraction in Nashik. Dadasaheb Phalke was the first person to make first full-length Indian feature film - Raja Harishchandra. Sprawling over 29 hectares, the memorial features a museum, an amphitheatre, a water park, a musical fountain and an exhibition center. There are many things to see here but it's the gallery that mainly interests the people the most in the complex because of the picture and the exhibits. Also, the fountain show that takes place on the lawn of the attracts a good number of tourists.

ADDRESS

Near Pandav Caves, Nashik 422001, India.

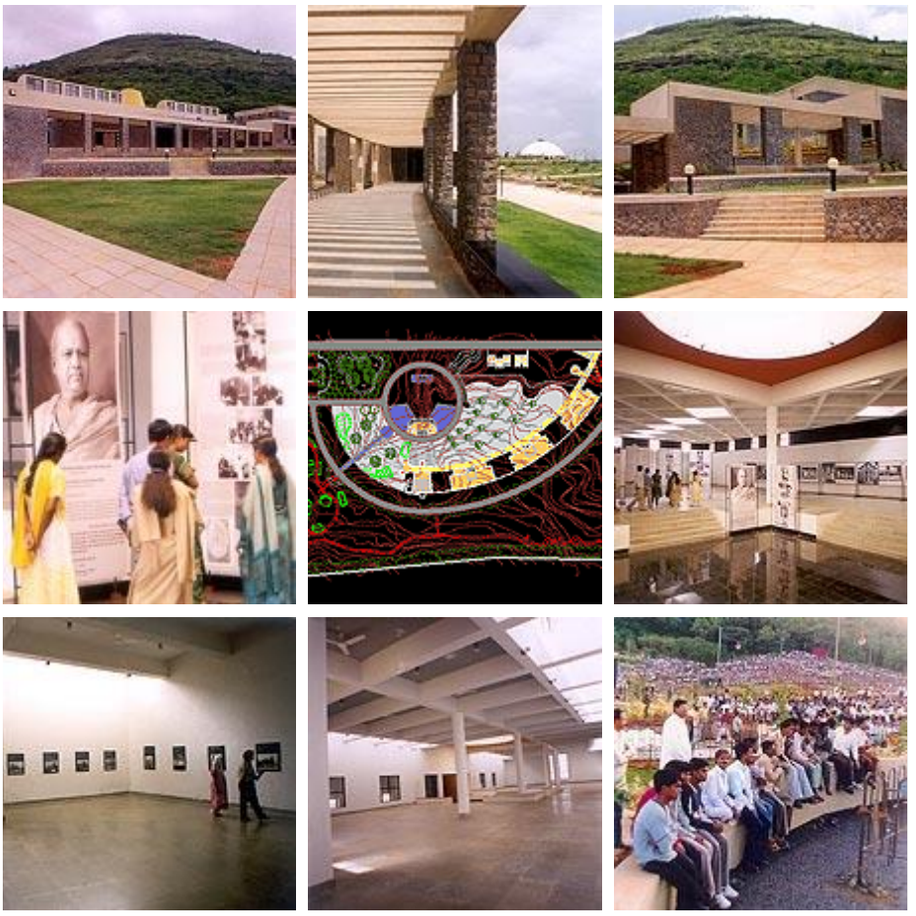
GETTING THERE

To reach the museum, tourists can take a bus or an auto from anywhere in the city. The museum is easily approachable because of its close proximity to the Pandav caves.

OPENING/CLOSING TIMINGS

07:00 AM to 07:00 PM

Dadasaheb Phalke Memorial Park



Experience of a Visitor [March 2014]

Dhundiraj Govind Phalke was/is popularly known as Dadasaheb Phalke. He was born in a Deshastha Brahmin family on 30.4.1870 at Tryambakeshwar and died on 16.2.1944 at the age of 73 years in Nasik. His father was an accomplished scholar. He joined Kala Bhavan in Baroda, to study sculpture,

engineering, drawing, painting and photography and came out successfully. He was a professional stage artiste and a popular veteran actor who excelled in many mythological characters like Harischandra and other rolls. His most famous dramas were Raja Harishchandra, Lanka Dahan, Shri Krishna Janma, Kaliya Mardan, Setu Bandhan, Gangavataran, Mohini Bhasmasur, Savitri Satyavan and many other Marathi plays.
He was/is recognised as the father of Indian cinema. He was a well known producer, director and screen-script writer in India. He started with his debut film, Raja Harishchandra in 1913, a full-length feature movie and made 95 movies and 26 short films in his career of 19 years. He was successful in making several silent movies, shorts, documentary feature, educational and comic films. During 1936–38, he produced his last film Gangavataran (1937) and returned to Nasik to retire from the profession but unfortunately, he retired from this world leaving ever forgettable memory in the Indian Film history.

In 1969 the Government of India instituted the Dadasaheb Phalke Award, for lifetime contribution to cinema, in his honour. It is one of the most prestigious awards in Indian cinema as well as a highest official recognition for film personalities in our country. A postage stamp with his photo was released by Indian Postal department during 1971. In the recent years during 2001 the honorary Award was introduced by the Dadasaheb Phalke Academy Mumbai, for lifetime achievement in Indian cinema.

The Dadasaheb Phalke Smarak is located in a garden situated on the Nasik-Mumbai highway at the foot of Pandavleni Caves. A beautiful and permanent tomb is constructed at his cremation place and called as Dadasaheb Phalke Smarak. It is a fine-looking memorial to the legendary film maker Dada Saheb Phalke on a large extent of land measuring about 29 acres. It includes a place for meditation, conference hall and an exhibition center displaying the works of late Dadasaheb Phalke. There is an attractive musical fountain in this garden.
I tasted the spicy items in fast-food outlets provided here. It is a popular retreat for residents and visitors alike. You may spend some time and relax enjoying the facilities provided to the visitors and at the same time admiring the rich contribution of Dada Saheb to the Indian film industry.

When you are at Nasik you must also visit, apart from Tryambakeshwar Jyothirlinga temple, the five grand old Banyan trees called Panchavati, Kalaram temple, Seetha Gumpha, Thapovan (the place where Laxman severed the nose of Surpanakha) and the other attractive tourist important places.

There are number of public and private buses, cars and taxis from all the neighbouring cities to reach this beautiful spot. You can reach this city by train services from Aurangabad and Mumbai and also other cities of Maharashtra. Package tours to these Temples are also arranged by tourist operators. There is an airport at Nasik itself.
In Nasik you should taste the traditional Maharashtrian cuisine like Rajasthan, Gujarat and South Indian food. Nasik is well known for its wine and for that reason it is nick named as the "Wine Capital of India", or the "Grape City". It is popular for its culture and tradition as it is an important Hindu pilgrimage center.

Some Selected Pictures of the Memorial

Indian Films nominated to

OSCARS

Resource:
https://currentaffairs.adda247.com/list-of-indian-movies-nominated-for-oscar-from-1957-to-2022/

List of Indian Movies Nominated for Oscar from 1957 to 2022

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- Indian Movies Nominated for Oscar: Best International Feature Film
- Indian movies nominated for Oscar
  - Mother India, 1957
  - Salaam Bombay, 1988
  - Lagaan, 2001
- List of Indian movies nominated for Oscar

Indian Movies Nominated for Oscar: Best International Feature Film

Indian movies nominated for Oscar: Academy Awards are one of the most prestigious awards that recognize the best cinematic works all over the world. Indian movies nominated for the **Oscars** are not in a great spotlight at the Oscars. However, the **Indian movies nominated for Oscars** are one of the most remarkable movies.

From 1957 to 2021, only three Indian films have been nominated for the **Oscar Awards Nominations**. Mother India in 1957, Salaam Bombay in 1988, and Lagaan in 2001 are the three Indian movies nominated for Oscar.

Oscar Nominations 2023 Predictions For Best Actor, Actress, And Picture

Indian movies nominated for Oscar

1. **Mother India, 1957**

Mother India was directed by **Mehboob Khan** in 1957. It is the first Indian film that was nominated for an Oscar for 'Best International Feature Film'. Mother India starred Raaj Kumar, Nargis, Sunil Dutt, and Rajendra Kumar.

The plot of movie shows the story of a poverty-stricken village woman Radha. Her struggles are portrayed in the film, how she raised her sons in the absence of her husband against the cruel world.

2. **Salaam Bombay, 1988**

Salaam Bombay was directed by **Mira Nair** in 1988. It was the second will that was nominated for Oscar. The movie was one of the most remarkable works of Mira Nair. The movie depicts the daily lives of children living in the Mumbai slums.

3. **Lagaan, 2001**

Lagaan was directed by **Ashutosh Gowariker**. It was the last Indian film that was nominated for an Oscar. The film starred Aamir Khan and Gracy Singh in the lead roles. The story of Lagaan was inspired by the late Victorian era of India's Colonial British Raj. The film is about a cricket match between the Britishers and the villagers. The cricket match was the only chance for the villagers to get rid of years of drought and high taxes.

List of Indian movies nominated for Oscar

Year	Film	Director	Language
1957	Mother India	Mehboob Khan	Hindi
1958	Madhumati	Bimal Roy	Hindi
1959	The World of Apu	Satyajit Ray	Bengali

1962	Sahib Bibi Aur Ghulam	Abrar Avi	Hindi
1962	Metropolis	Satyajit Ray	Bengali
1965	The Guide	Vijay Anand	Hindi
1966	Amrapali	Lekh Tandon	Hindi
1967	The Last Letter	Chetan Anand	Hindi
1968	Elder Sister	Hrishikesh Mukherjee	Hindi
1969	Deiva Magan	A.C. Titulokchandar	Tamil
1971	Reshma Aur Shera	Sunil Dutt	Hindi
1972	Uphaar	Sudhendu Roy	Hindi
1973	Saudagar	Sudhendu Roy	Hindi
1974	Hot Winds	M.S. Sathyu	Urdu
1977	Mantham	Shyam Benegal	Hindi
1978	The Chess Players	Satyajit Ray	Hindi
1980	Payal Ki Jhankaar	Satyen Bose	Hindi
1984	Saaransh	Mahesh Bhatt	Hindi
1985	Saagar	Ramesh Sippy	Hindi
1986	Swati Mutyam	K. Viswanath	Telugu
1987	Nayakan	Mani Ratnam	Tamil
1988	Salaam Bombay!	Mira Nair	Hindi
1989	Parinda	Vidhu Vinod Chopra	Hindi
1990	Anjali	Mani Ratnam	Tamil
1991	Henna	Randhir Kapoor	Hindi
1992	Thevar Magan	Bharathan	Tamil
1993	Rudaali	Kalpana Lajmi	Hindi
1994	Bandit Queen	Shekhar Kapur	Hindi
1995	Kuruthipunal	P.C. Sreeram	Tamil
1996	Indian	S.Shankar	Tamil
1997	Guru	Rajiv Anchal	Malayalam
1998	Jeans	S. Shankar	Tamil

1999	Earth	Deepa Mehta	Hindi
2000	Hey Ram	Kamal Haasan	Tamil Nadu
2001	Lagaan	Ashutosh Gowariker	Hindi
2002	Devdas	Sanjay Leela Bhansali	Hindi
2004	The Breath	Sandeep Sawant	Marathi
2005	Riddle	Amol Palekar	Hindi
2006	Rang De Basanti	Rakeysh Omprakash Mehra	Hindi
2007	Eklavya: The Royal Guard	Vidhu Vinod Chopra	Hindi
2008	Like Stars on Earth	Aamir Khan	Hindi
2009	Harishchandra's Factory	Paresh Mokashi	Marathi
2010	Peepli Live	Anusha Rizvi	Hindi
2011	Abu, Son of Adam	Salim Ahamed	Malayalam
2012	Barfi!	Anurag Basu	Hindi
2013	The Good Road	Gyan Correa	Gujarati
2014	Liar's Dice	Geetu Mohandas	Hindi
2015	Court	Chaitanya Tamhane	Marathi
2016	Visaranai	Vetrimaaran	Tamil
2017	Newton	Amit V Masurkar	Hindi
2018	Village Rockstars	Rima Das	Assamese
2019	Gully Boy	Zoya Akhtar	Hindi
2020	Jallikattu	Lijo Jose Pellissery	Malayalam
2021	Pebbles	P.S. Vinothraj	Tamil
2022	Chhello Show	Pan Nalin	Gujarati

A Selected List of Indian Films & Videos in the Library of Congress

Resource: https://www.loc.gov/rr/mopic/findaid/india.html

(☺)(☺)(☺)(☺)(☺)

Introduction

One of the richest and most interesting collections in the National Audio-Visual Conservation Center of the Library of Congress is the ninety feature films and one hundred short films that make up the Indian Film Collection. While this Division has several outstanding collections of foreign film, the Indian collection is unique because it represents the aesthetic choice of a group of experts in Indian film, the best-known being Erik Barnouw. Dr. Barnouw was Chief of this Division from 1979 to 1981. He had long been interested in Indian film, and had co-authored one of the first books written on the subject outside India [Erik Barnouw and S. Krishnaswamy, Indian Film (New York, Oxford, New Delhi: Oxford University Press, 1963)].

But in the Library of Congress, interest alone does not produce a collection. Instrumental in obtaining these films were Paul Spehr, the Assistant Chief of this Division, who became an expert in Indian film in his own right, and Gene Smith of the New Delhi Office of the Overseas Operations Division of the Library, who are passionately interested in obtaining the best possible films and videos from India for our collection. The Library has also benefitted from the recommendations of a number of Indian film scholars. The former director of the National Film Archive of India in Poona, P. K. Nair compiled a list of recommended titles which were an invaluable guide. Mr. Nair's recommendations supplemented those of Daniel Sauri of the Library's office in New Delhi. The respected film critic Chidananda Das Gupta provided sage analysis of both recommendations and made several worthwhile additions. The publications of the Calcutta Film Society Chitrabani, directed by Father Gaston Roberge were a cornerstone of documentation of serious cinema in India. Negotiations and purchase of prints was arranged by Anil Srivastava of Cendit, who worked closely with the National Film Archive to locate films for the Library. Thanks are also due to Alice Knistern, who is obtaining new films and videos for

the Library. In putting this collection together, the Library was also extremely fortunate in being able to make use of the Special Foreign Purchase fund. We can only hope that this Foreign Purchase Fund does not come to an end, so that we can continue to enrich this marvelous collection.

Experts in Indian film will quickly notice that many of these films represent the best of what has been called in India parallel cinema or new cinema; the attempt to produce an intellectual, socially committed body of film in opposition to the immensely powerful commercial cinema of India. There are three films by Mrinal Sen, sixteen by Satajit Ray and five by Ritwak Ghatak. However, there are also many films from the Bombay Talkies era, a devotional film (Sant Tukuram) as well as a film featuring the bullwhip-cracking Fearless Nadia (Diamond Queen), and the epic music and dance film Chandralekha. The serious scholar should be able to find all sorts of film in this collection.

A few words of caution. Most of these films are in the original language and are not subtitled in English. The numbers in the upper right corners of the page (e.g. FBC 1200-1202) are our shelf numbers. In some cases, films have not been processed, in which case the number will be an arrearage number, such as 21C. In this case, there will be a delay of several weeks at least before the researcher can see the film.

In addition, this is a selected list of Indian films in the Library. The researcher should remember that the Library is constantly receiving films and video. For instance, the Library is starting to receive Indian features on 1/2" videocassette through Copyright deposit which are not yet on this list.

List of Films

22 JUNE 1897 21B

1980. Producer: Nachiket Jayoo Release and Production. Directors: Nachiket and Jayoo Patwardhan. Photography: Navrose Contractor. Music: Anand Modak. 35mm, color.

AAKROSH (Cry of the Wounded) FCB 0079-0082

1980. Producer: Krana Movies Enterprises. Director: Govind Nihalani. Script: Vijay Tendulkar. Cast: Naseeruddin Shah, Smita Palil, Smtidh Puri, Om Puri, Arvind Deshpoande, Mohan Agashe. 16mm, color, 144
min. Language: Hindi with English subtitles.

ACHHUT KANYA (The Untouchable) FEB 8055-8068

1936. Producer: Bombay Talkies. Director: Franz Osten. Story: Himansu Rai. Script: Niranjan Pal. Photography: Josef Wirsching. Music: Saraswati Devi. Cast: Ashok Kumar, Devika Rani, P. F. Pithavala, Kamta Prasad, Kishori Lal, Mukherjee, Mumtaz Ali, Sunita Devi, Chandraprabha. 35mm, b&w. Language: Hindi.

AJANTRIK (Pathetic Fallacy) (Mechanical Man) 21E

1958. Producer: L&B Films International. Director: Ritwak Ghatak. Story: Subodh Ghosh. Script: Ritwak Ghatak. Photography: Dinen Gupta. Music: Ali Akbar Khan. Cast: Kali Banerjee, Gyanesh Mukherjee, Satindra Bhattacharya, Gangapada Basu, Tulsi Chakravarty, Dipak, Anil Chatterjee, Kajal Gupta, Sita Mukherjee. 35mm, b&w. Language: Bengali

ALBERT PINTO KO GUSSA KYON AATA HAI 28F
(What Makes Albert Pinto Angry)

1980. Producer: Saeed Akhtar Productions. Director: Saeed Akhtar Mirza. Script: Kundan Shah and Saeed Akhtar Mirza. Photography: Virendra Saini. Music: Bhaskar Chandravarkar. Cast: Naseeruddin Shah, Shabana Azmi, Smita Palil, Dilip Dhawan, Sulabha Deshpande, Arvind Deshpande, Om Puri. 16mm, b&w. Language: Hindi.

ANJAN FEB 8108-8121

1941. Producer. Bombay Talkies. Director: Amiya Chakrabarty. Music: Pannalal Ghosh. Cast: Devika Rani, Ashok Kumar, V. H. Desai, Girish, Suresh, Pithivala, Gulab, David, Turun Kumar, Arun Kumar, Dixit, Om Prakash. 35mm, b&w. Language: Hindi.

APARJITO (The Unvanquished) FCA 5796-5798

1956. Producer: Epic Films. Director: Satyajit Ray. Story: Bibhutibhusan Banerjee. Script: Satyajit Ray. Photography: Subrata Mitra. Music: Ravi Shankar. Cast: Karuna Banerjee, Kanu Banerjee, Pinake Sengupta, Smaran Ghosal, Charuprakesh Ghosh, Subodh Ganguly. Ramani Sengupta, Kalicharan Roy, Sudipta Roy, Shanti Gupta, Ajay Mitra, Ranibala Dev. 16mm, b&w. Language: Bengali

ARANYER DIN RATRI (Days and Nights in the Forest) FCA 8222-8224

1970. Producer: Priya Films. Director: Satyajit Ray. Story: Sunil Ganguly. Script: Satyajit Ray. Music: Satyajit Ray. Photography: Soumendu Roy. Cast: Soumitra Chatterjee, Sharmila Tagore, Subhendu Chatterjee, Samit Bhanja, Rabi Ghosh, Simi, Pahari Samyal, Kaberi Basu, Aparna Sen, Premashish Sen, Samar Nag, Nani Ganguly, Dibyendu Chatterjee.
16mm, b&w. Language: Bengali.

ARDH SATYA 21B

1983. Producer: Manmohan Shetty and Pradeep Upoor. Director: Govind Nihalani. Script: Vijay Tendulkar. Photography: Govind Nihalani. Music: Ajit Verman. Cast: Om Puri, Smita Patil, Amrish Puri, Naseeruddin Shah. 35mm, color. Language: Hindi.

ASHANI SANKET (Distant Thunder) FCB 2244-2246

1973. Producer: Sarbani Bhattacharyya. Director: Satyajit Ray. Story: Bibhuti Bhusan Banerjee. Script: Satyajit Ray. Music: Satyajit Ray. Cast: Soumitra Chatterjee, Babita, Sandhya Roy, Gobinda Chakrabartyt, Ramesh Mukherjee, Sheli Pal. 16mm, color. Language: Bengali with English subtitles.

This film was not bought in India through the foreign purchase fund.

ATITHI 17F

1965. Producer: New Theatres. Director: Tapan Sinha. Story: Rabindranath Tagore. Script: Tapan Sinha. Music. Tapan Sinha. Cast: Parthasarathi Mukherjee, Salil Dutta, Soumen Mukherjee, Bankim Ghosh, Ajitesh Banerjee, Benoy Lahiri, Rasaraj Chakrabarty. 16mm, b&w. Language: Bengali.

AVVAIYYAR FEC 1318-1335

1953. Gemini Studios Ltd. Director: K. Subbhu. Story: K. Subbhu. Script: K. Subbhu. Music: M. D. Parthasarathy and others. Cast: K. B. Sundarambal, Kusula Kumari, G. Pattu Iyer. 35mm, b&w, 184 min. Language: Tamil.

AWARA FCA 8217-8221

1951. R.K. Films. Producer: Raj Kapoor. Director: Raj Kapoor. Story: K. A. Abbas, V. P. Sathe. Script: K. A. Abbas. Photography: Radhu Karmakar. Music: Shanker Jaikishan. Cast: Prithviraj, Raj Kapoor, K. N. Singh, Nargis, Shashiraj, Leela Misra, B. M. Vyas, Leela Chitnis.

Released in the U. S. under the title THE VAGABOND. LC copy has English language credits; main title is in Roman alphabet. 16mm, b&w. Language: Hindi.

BANDHAN FCA 9465-9468

1940. Producer: Bombay Talkies. Director: N. R. Acharya. Music: Saraswati Devi and Ramchandra Pal. Cast: Leela Chitnis, Ashok Kumar, V. H. Desai, P. F. Pithivala, Shah Nawaz, Suresh, Arun Kumar. 16mm, b&w. Language: Hindi.

BARI THEKYE PALIYE (The Runaway) 21D

1959. Producer: L&B Films International. Director: Ritwak Ghatak. Story: Shibram Chavravarty. Script: Ritwak Ghatak. Photography: Dinen

Gupta. Music: Salil Chowdhury. Cast: Param Bhattarak Lahiri, Padma Devi, Shailen Ghosh, Gyanesh Mukherjee, Dipak, Kali Banerjee, Keshto Mukherjee, Mani Srimani, Jahar Roy, Krishnajaya, Satindra Bhattacharya, Mohammed Israel, Sita Mukherjee, Bijon Bhattacharya. 35mm, b&w, 123 min.
Language: Bengali

BASANT FCA 9469-9472

1942. Producer: Bombay Talkies. Director: Amiya Chakrabarty. Music: Pannalal Ghosh. Cast: Mumtaz Shanti, Ulhas, Pramila, Suresh, Mumtaz Ali, Pithavala, Jagannathm Kanu Roy, Ganju, Baby Mumtaz. b&w, 16mm.

BHABHI FCA 9492-9495

1938. Producer: Bombay Talkies. Director: Franz Osten. Music: Saraswati Devi. Cast: Renuka Devi, Jairaz, Maya Devi, Mira, V. H. Desai, M. Nazir, Saroj Borker, Pratima, Agha, Jani Kashmiri, P. F. Pithvala. 16mm, b&w. Language: Hindi.

BHAVNI BHAVAI (A Folk Tale) 21B

1980. Producer: Sanchar Film Co-Operative Society Ltd. Director: Ketan Mehta. Script: Ketan Mehta. Photography: Krishnakant 'Pummy'. Music: Gaurang Vyas. Cast: Naseeruddin Shah, Smitas Palil, Mohan Gokhale, Om Puri, Dina Pathak, Suhasini Mulay, Benjamin Gillani, Nimesh Desai, Gopi Desai.
35mm, color, 135 min.. Language: Gujarati.

BHUMIKA (The Role) FCA 9388-9391

1977. Producer: Blaze Film Enterprises. Director: Shyam Benegal. Story: Sangte he Aika by Hansa Wadkar. Script: Girish Karnad, Satyadev Dubey and Shyam Benegal. Photography: Govind Nihalini. Music: Vanraj Bhatia. Cast: Smita Patil, Amol Palekar, Anant Nag, Naseereddin Shah, Amrish Puri, Kulbhusan Kharbanda, Sulabha Deshpande, B. V. Karanth, Kusum
Deshpande, Baby Ruksana. 16mm, color. Language: Hindi.

BHUVAN CHOME FCB 0066-0068

1969. Producer: Chhayabani Pratisthan. Director: Mrinal Sen. Story: Banaphul (Balaichand Mukherjee). Script: Mrinal Sen. Photography: K. K. Majahan. Music: Vijay Raghab Rao. Cast: Utpal Dutta, Suhasini Mulay, Sekhar Chatterjee, Sadhu Meher, Rochak Pandit, Punyadas. 16mm, b&w. Language: Hindi.

BOOT POLISH FDA 6920-6923

1954. Producer: R. K. Studios, Raj Kapoor. Director: Prakash Arora. Music: Shankar-Jaikishan. Cast: Baby Naaz, Raran Kumar, David, Chand Burque, Veera, Shailendra, Bhupendra Kapoor, Bhudo Advani, Prabhu
Arora, Raj Kapoor.

CHAKRA (The Vicious Circle) FCA 9473-9476

1980. Producer: National Film Development Corporation. Director: Rabindra Dharmaraj. Script: Rabindra Dharmaraj. Photography: Barun Mukherjee. Music: Hridayanath Mangeshkar. Cast: Smita Patil, Naseeruddin Shah, Kulbhushan Kharbanda, Ranjit Choudhuri, Angali Paigankar, Uttam Sarur, Savita Bajaj, Rohini Hattangadi. 16mm, color, 140 min. Language: Hindi.

CHANDRALEKHA FDA 6245-6248

1948. Producer: S. S. Vasan. Director: S. S. Vasan. Script: P. Indra, A. Kashmiri. Photography: Kamal Ghosh. Music: S. Rajeshvarrao, V. Shanbkar Shastry. Cast: T. R. Rajkumari, M. K. Radha. 16mm, b&w, 208 min. Language: Tamil.

CHARULATA FBA 3535-3546

1964. Producer: R. D. Bansal. Director: Satyajit Ray. Story: Rabindranath Tagore. Script: Satyajit Ray. Music: Satyajit Ray. Photography: Subrata Mitra. Cast: Soumitra Chatterjee, Madhabi Mukherjee, Sailen Mukherjee, Geetali Roy, Shyamal Ghosal, Subrata Sen, Bankim Ghose, Dilip Basu, Nilotpal Dey. 16mm, b&w. Language: Bengali.

CHENCHUS, THE FEA 5610-5612

1971. Director: Barin Saha. Script: Barin Saha. Photography: Barin Saha. 35mm. Language: English.

DHARTE KE LAL (Children of the Earth) FBB 8220-8233

1946. Producer: ITPA (Indian People's Theater Association). Director: K. A. Abbas. Script: K. A. Abbas. Music: Ravi Shankar. Cast: Tripti Mitra, Sambhu Mitra, Balraj Shahani, Damayanti Sahani, Rashid Khan, K. N. Singh, David, Snehaprabha. 16mm, b&w. Language: Hindi.

DIAMOND QUEEN 21B

1940. Producer: Wadia M. Director: Homi Wadia. Music: Madhavial Master. Cast: Nadia, John Cawas, Sardar Mansur, Boman Schroff, Radharani, Sayani, Nazira, Dalpat, Mithu Maya. 35mm, b&w. Language: Hindi.

DO ANKHEN BARAH HAARTH (Two Eyes, Twelve Hands) FCA 4294-4298

1957. Producer: Rajkamal Kalamandir. Director: V. Shantaram. Music: Vasant Desai. Cast: Sandhya, V. Shantaram, Ullhas, B. M. Vyas, Baurao Pendharkar, Paul Sharma, K. Date, S. K. Singh. 16mm, b&w. Language: Hindi.

DUNIA NA MANE (The Unexpected) FEB 8179-8193

1937. Producer: S. Fathelal, V. Damle. Director: V. Shantaram.

Story: N. H. Apte. Script: N. H. Apte. Photography: V. Avadhoot. Music: K. Bhole. Cast: Shanta Apte, Vimala Vashistha, K. Date. 35mm, b&w, 166 min. Language: Hindi.

DURGA FEB 8070-8083

1939. Producer: Bombay Talkies. Director: Franz Osten. Music: Saraswati Devi. Cast: Devika Rani, Rama Shukal, Nana Palsikar, Hansa, Mumtaz Ali, V. H. Desai, P. F. Pithivala. 35mm, b&w. Language: Hindi.

EK ADHURI KAHANI (An Unfinished Story) FDA 6349-6351

1971. Producer: Arun Kaul Productions. Director: Mrinal Sen. Story: Subodh Ghosh. Script: Mrinal Sen. Photography: K. K. Mahajan. Music: Vijay Raghib Rao. Cast: Vivek Chatterjee, Aarati Bhattacharyya, Utpal Dutta, Sekhar Chatterjee, Shyam Laha, Sobha Sen, Sadhana Roy Chowdhury, Ajitesh Banerjee, Jnanesh Mukherjee. 16mm, b&w. Language:
Hindi.

EKDIN PRATADIN (And Quiet Rolls the Day) CGA 0107-0111

FCB 0069-0072

1979. Producer: Mrinal Sen Productions. Director: Mrinal Sen. Story: Mrinal Sen and Mohit Chatterjee. Script: Mrinal Sen and Mohit Chatterjee. Photography: Ranjit Roy. Music: B. V. Karanth. Cast: Arun Mukherjee, Bibhas Chakrabarty, Jayanta Bhattacharyya, Nimai Ghosh, Sreela
Majumdar, Salal Roy Chowdhury, Reba Roy Chowdhury. 16mm and 35mm, color.
Language: Bengali.

ELIPPATHAYAM (Rat Trap) CGA 4072-4078

1981. Producer: General Pictures. Director: Adoor Gopalakrishnan. Story and script: Adoor Gopalakrishnan. Photography: Ravi Verma. Cast: Sharda, Karamana, Jahala, Rajam K. Nair, Prakash, Soman, John Samuel, B.
K. Nair, Joycee, Thampi, B. Nair. 35mm, color. Language: Malayalam.

GAON SATHIS (The Friends of the Village) FDA 149

1953. Ford Foundation. 16mm, color

GARM HAVA (Hot Winds) FDA 6924-6927

1975. Producer: M. S. Sathyu, Abu Siwani and Ishan Arya. Director: M. S. Sathyu. Story: Kaifi Azmi, based on an unpublished story by Ismat Chugtai. Script: Kaifi Azmi, Shama Zaidi. Photography: Ishan Arya. Music: Ustad Bahadur Khan. Cast: Balraj Sahni, Dinanath Zutshi, Badar Begum, Gita, Abu Siwani, Farouque Shaikh, Jamal Hashmi, Yunus Pairwaiz, Jalal Agha. 16mm, color, 136 min. Language: Urdu.

GHATASHRADDHA (The Ritual) FCB 0328-0332

1977. Producer: Suvarnagiri Films. Director: Girash Kasaravalli. Story: Dr. U. R. Anantamurthy. Script: Girash Kasaravalli. Photography: S. Ramachandra. Music: B. V. Karanth. Cast: Meena, Ajit Kumar, Jagannath, Ramaswamy Iyengar, Shanta, Suresh, Jagadish, Srihari, Narayana
Bhatt. 16mm, 35mm, b&w. Language: Kannada.

GOOPY GYNE BAGHA BYNE (The Adventures of Goopy and Bagha) FCA 9199-9200

1968. Producer: Purnima Pictures. Director: Satyajit Ray. Story: Upendra Kishore Roy Chowdhury. Script: Satyajit Ray. Music: Satyajit Ray. Photography: Soumendu Roy. Cast: Uttam Kumar, Sharmila Tagore, Nirmal Ghosh, Sumita Sanyal, Subrata Sen, Kamu Mukherjee, Bharati Devi, Jamuna Sinha, Premangshu Basu, Bireswar Sen, Satya Banerjee. 16mm, B&W.
Language: Bengali.

HOLI (Spring Festival) CGA 3244-3249

1983. Director: Ketan Mehta. Story: Based on a Marathi play. Script: Ketan Mehta. 35mm, color. Language: Hindi.

IZZAT FEB 8094-8107

1936. Producer: Bombay Talkies. Director: Franz Osten. Script: Niranjan Pal. Music: Saraswati Devi. Cast: Ashok Kumar, Devika Rani, Mumtaz Ali, Vimala, P. F. Pithavala, Kamta Prasad, Manohar Ghatwi. 35mm, b&w. Language: Hindi.

JAGTE RAHO FDA 6991-6994

1956. Producer: R. K. Films. Director: Sambhu Mitra and Amit Maitra. Story and script: Sambhu Mitra and Amit Maitra. Cast: Raj Kapoor, Pradeep Kumar, Sumitra Devi, Smitri Biswas, Pahari Sanyal, Sulochana Chatterjee, Daisy Irani. Nana Palsikar, Iftikar, Bikram Kapoor, Moni Chatterjee, Bhupendra Kapoorm Bhudo Acvani, Rashid Khan, Pran, Nargis. 16mm, b&w. Language: Hindi.

JALSAGHAR (The Music Room) FDA 700-702

1958. Producer: Satyajit Ray Productions. Director: Satyajit Ray. Script: Satyajit Ray and Tarashankar Banerjee. Photography: Subrata Mitra. Music: Vilayet Khan. Cast: Chhabi Biswas, Padma Devi, Gangapeda Basu, Kali Sarkar, Tulsi Lahiri, Roshan Kumari, Begum Akhtar, Ustad Wahid Khan, Pinaki Sengupta. 16mm, b&w. Language: Bengali

JAWANI KI HAWA FEB 7741-7753

1935. Producer: Bombay Talkies. Director: Franz Osten. Script: Niranjan Pal. Music: Saraswati Devi. Cast: Devika Rani, Najam, Chandra Prabha, Kamta Prasad, J. S. Kasshyap, P. F. Pithivala, Talpede,

Mukherjee, Azurie. 35mm, b&w. Language: Hindi.

JEEVAN PRABHAT FEB 8275-8288

1937. Producer: Bombay Talkies. Director: Franz Osten. Script: Niranjan Pal. Music: Saraswati Devi. Cast: Kishore Sahu, Devika Rani, Mumtaz Ali, Maya Devi, Renuka Devi, Prithviraj, Chandraprabha, Saroj Borker, P. F. Pithvala. 35mm, b&w. Language: Hindi.

JHOOLA FCA 9477-9481

1941. Producer: Bombay Talkies. Director: Gyan Mukerji. Script: Gyan Mukerji. Music: Saraswati Devi. Cast; Leela Chitnis, Ashok Kumar, Shah Nawaz, V. H. Desai, Mumtaz Ali, Shahzadi, Nana Palsikar, Dulari. 16mm, b&w. Language: Hindi.

JIS DESH ME GANGA BEHTI HAI FDA 6985-6989

1960. Producer: R. K. Films. Director: Radhu Karmakar. Photographer: Radhu Karmakar. Music: Shankar-Jaikishan. Cast: Raj Kapoor, Padmini, Pran, Tirawi, Nayampally, Chanchal, Raj Mehra, Lalita Pawar, Sulochana Chatterjee, Nana Palsikar, Vishwa Mehra, Amar.

JOI BABA FELUNATH (The Elephant God) 22A

1978. Producer: R. D. Bansal & Co. Director: Satyajit Ray. Story: Satyajit Ray. Script: Satyajit Ray. Music: Satyajit Ray. Photography: Soumendru Roy. Cast: Soumitra Chatterjee, Utpal Dutta, Siddhartha Chatterjee, Jit Bose, Santosh Dutta, Haradhan Banerjee, Satya Banerjee, Kamu Mukherjee, Bimal Chatterjee, Santosh Sinha. 35mm, color. Language: Bengali.

KAADU (The Forest) 21C

1973. Producer: L. N. Combines. Director: Girish Karnad. Story: Srikrishna Alanahalli. Script: Girish Karnad. Photography: Govind Nihalani. Cast: G. S. Nataraj, Amrish Puri, Nandini, Lokesh, Kalpana Sirur. 35mm, b&w. Language: Kannada.

KALYUG (The Machine Age) 17F

1981. Producer: Film-Valas. Director: Shyam Benegal. Story: Girish Karnad. Script: Girish Karnad and Shyam Benegal. Photography: Govind Nihalani. Music: Vanraj Bhatia. Cast: Sashi Kapoor, Rekha, Anant Nag, Victor Banerjee, Supriya Pathak, Kulbhusan Kharbanda, Raj Babbar, Akhtar Mirza, Rima Lagu, Sunil Shanbag, Rayu Sarabhai, Vijaya Mehta, Sushma Seth, Om Puri. 16mm, Color. Language: Hindi.

KANCHAN SITA (Golden Sita) CEA 0173-0182

1977. Producer: General Pictures. Director: G. Aravindan. Story: Based on a play by C. N. Sreekantan Nair. Script: G. Aravindan. Photography: Shajee N. Karun. Music: Rajeev Taranath. Cast: Ramdas, Venkateshwaralu, Chinna Pulliah, Kesava Panickar, Krishnan, Pottiah,

Rangiah, Siva, Sobha Kiran, Annapurna. 35mm, color. Language: Malayalam.

KANGAN FCA 9482-9485

1939. Producer: Bombay Talkies. Director: Franz Osten. Music: Saraswati Devi and Ramchandra Pal. Cast: Leela Chitnis, Ashok Kumar, V. H. Desai, P. F. Pithavala, Muburak, Nana Palsikar, Saroj Borker, Arun Kumar, Amiya. 16mm, b&w. Language: Hindi.

KAPURUSH-O-MAHAPURUSH (The Coward and the Holy Man) FCA 5669-5672

1965. Producer: R. D. Bansal. Director: Satyajit Ray. Story: Premendra Mitra and Parasuram. Script: Satyajit Ray. Music: Satyajit Ray. Photography: Soumendu Roy. Cast: Soumitr Chatterjee, Madhabi Mukherjee, Haradhan Banerjee, Charuprakash Ghosh, Rabi Ghosh, Satindra Bhattacharyya, Geetali Roy, Santosh Dutta, Satya Banerjee, Prasad Mukherjee. 16mm, b&w. Language: Bengali.

KHUD-DAAR VBC 1206-1209

1982. Producer: F. K. Rattonsey and Anwar Ali. Director: Ravi Tandon. Music: Rajesh Roshan. Cast: Sanjeev Kumar, Amitabh Bachchan, Vinod Mehra, Tanuja, Parveen Babi, Bindiya Goswami, Prem Chopra, Mehmood.
3/4", color. Language: Hindi, with English credits.
Received as a Copyright deposit.

KISMET FCA 9461-9464

1943. Producer: Bombay Talkie. Director: Gyan Mukerji. Music: Anil Biswas. Cast: Ashok Kumar, Mumtaz Shanti, V. H. Desai, David, Shah Nawaz, Mubarak, P. F. Pithivala, Moti, Chandraprabha, Kanu Roy. 16mm, b&w. Language: Hindi.

KODIYETTAM (Ascent) FEB 8146-8160

1977. Producer: Kulathoor Bhaskaran Nair. Director: Adoor Gopalakrishnan. Script and Story: Adoor Gopalakrishnan. Photography: Ravi Verma. Cast: Gopi, Lalitha, Kaviyoor Ponamma. 35mm, b&ww, 118 min. Language: Malayalam.

KOMAL GANDAR (E Flat) FEB 8236-8249

1960. Director: Ritwak Ghatak. Cast: Supriya Chowdhury, Avinash Bannerjee, Anil Chatterjee, Bijon Bhattacharya. 35mm, b&w, 110 min. Language: Bengali.

LUV KUSH VAB 6689-6696

1991. Vol. 1-8. Ramayan Uttar Kand. Sagar Enterprises. Producer: Ramanand Sagar. Director: Ramanand Sagar. 8 vols. 1/2" videocassettes. Language: Hindi

MAHABHARAT VAB 6725-6765

1991. Producer: B. R. TV. Director: B. R. Chopra and Ravi Chopra. 41 vols. l/2" videocassettes.

MAHANAGAR (The Big City) FBA 4803-4808

Producer: R. D. Bansal. Director: Satyajit Ray. Story: Narenda Nath Mitra. Script: Satyajit Ray. Music: Satyajit Ray. Photography: Subrata Mitra. Cast: Anil Chatterjee, Madhabi Mukherjee, Vicky Redwood, Haradhan Banerjee, Sailen Mukherjee, Jaya Badhuri, Haren Chatterjee, Subrata Sen, Samir Lahiri, Prasenjit Sarkar, Shefalika Devi, Shyamal Ghosal, Sheela Pal, Anuradha Guha, Smita Sinha. 16mm, b&w. Language: Bengali.

MANTHAN (The Churning) CGA 4461-4467

1976. Producer: Gujurat Co-Operative Milk Manufacturer's Federation.
Director: Shyam Benegal. Story: V. Kurien and Shyam Benegal. Script: Vijay Tendulkar. Photography: Govind Nihalani. Music: Vanraj Bhatia. Cast: Girash Karnad, Smita Palil, Naseeruddin Shah, Amrish Puri, Mohan Agashe, Anant Nag, Yashpal, Anjali Paigankar, Kulbhusan Kharbanda. 35mm,
color, 134 min. Language: Hindi.

MEGHE DHAKA TARA (Hidden Star) FEB 8207-8219

1958. Producer: Ritwak Kumar Ghatak. Director: Ritwak Kumar Ghatak. Story: Shaktipada Rajguru. Script: Ritwak Kumar Ghatak. Photography: Dilip Ranjan Mukherjee. Music: Jyotirinddra Moitra. Cast: Supriya Choudhary, Anil Chatterjee. 35mm, b&w, 122 min. Language: Bengali.

MUKHA MUKHAM CGA 4139, 4140

1984. Producer: General Pictures. Director: Adoor Gopalakrishnan. Script: Adoor Gopalakrishnan. Music: M. BV. Srininvasan. Photography: Ravi Verma. 35mm, color, 107 min.

NAVJEEWAN FEB 8017-8030

1939. Producer: Bombay Talkies. Director: Franz Osten. Music: Saraswati Devi. Cast: Hansa, Rama Shukal, Mumtaz Ali, V. H. Desai, Saroj Borker, P. F. Pithivala, M. Nazir, Pratima. 35mm b&w. Language: Hindi.

NAYAK (The Hero) FCA 5032-5034

1966. Producer: R. D. Bansal. Director: Satyajit Ray. Script: Satyajit Ray. Music: Satyajit Ray. Cast: Uttam Kumar, Sharmila Tagore, Nirmal Ghosh, Sumita Sanyal, Subrata Sen, Kamu Mukherjee, Bharati Devi, Jamuna Sinha, Premangshu Basu, Bireswar Sen, Satya Banerjee. 16mm, b&w.
Language: Bengali.

NEERABA JHADA 21B
Producer: Chhaya Dhwani Productions. 12r, b&w, 35mm.

NEWSTRACK.
Monthly news video magazine covering India. Check MUMS for complete
listing. Language: English.

NIRMALA FEB 8194-8206
1938. Producer: Bombay Talkies. Director: Franz Osten. Music: Saraswati Devi. Cast; Ashok Kumar, Devgika Rani, Maya Devi, Kamta Prasad, Mumtaz, Ali, P. F. Pithivala, M. Nazir, Saroj Borker, P. R. Joshi, Takle, Gulab. 35mm, b&w. Language: Hindi.

NIRMALAYAM (Flower Offering) FCA 9125-9128
1973. Producer: Novel Films. Director: M. T. Vasuderan Nair. Language: Malayalam.

PARASH PATHAR (The Philosopher's Stone) 22A
1957. Producer: L.B. Films International. Director: Satyajit Ray. Story: Parasuram (Rajsekhar Basu). Script: Satyajit Ray. Photogrphy: Subrata Mitra. Music: Ravi Shankar. Cast: Tulsi Chakrabarty, Ranibala Devi, Kali Banerjee, Gangapada Basu, Mani Shrimani, Jahar Roy, Haridhan Mukherjee, Bireswar Sen, Santosh Dutta. 35mm, b&w. Language: Bengali.

PARINAY FDA 5759-5761
1974. Producer: Samantar Chitra. Director: Kantilal Rathod. Story: Harin Mehta. Script: Kantilal Rathod and Vinay Shukla. Photography: K. K. Mahajan. Music: Jaidev. Cast: Ramesh Sharma, Shabana
Azmi, Shivraj Krishnakant, Achala Sachdev, Abhijit Sen, Champshibhai Nagda. 16mm, b&w. Language: Gujarati

PRAPANCHA PRASH FEB 3420-3426

PRATIDWANDI (The Adversary; or Siddartha and the City) FBB 7561-7564
1970. Producer: Priya Films. Director: Satyajit Ray. Script: Satyajit Ray. Music: Satyajit Ray. Photography: Soumendu Roy and Purnendu Basu. Cast: Dhritiman Chatterjee, Debraj Roy, Kalyan Chatterjee, Bhaskar Chowdhury, Soven Lahiri, Pisu Majumdar, Jayashree Roy, Indira Devi, Dhara Roy, Krishna Basu, Mamata Chaterjee, Anil Ganguly, Shefali, Biplab Chatterjee, Dibyendu Chatterjee, Arya Mukherjee, Chittaranjan Chatterjee, Mulesh Jain, Indrani Roy Chowdhury. Language: Bengali

PREM SANYAS (Die Leuchte Asiens) FCA 6791-6793

1926. Producer: Great Eastern Films/Emelka Films. Director: Franz Osten, Himansu Rai. Story: Based on Edwin Arnold's poem Light of Asia. Script: Niranjan Pal. Photography: Josef Wirsching, Willi Kiermeier. Cast: Sita Devi, Himansu Rai.

RABINDRANATH FDA 0698-0699

1961. Producer: Films Division, Gov't. of India. Director: Satyajit Ray. Script: Satyajit Ray. Narration: Satyajit Ray. Photography: Soumendu Roy. 16mm, b&w. Language: English and 14 other languages.

RAJNIGANDHA (Tuberoses) FCB 0106-0108

1974. Producer: Devki Chitra. Director: Basu Chatterjee. Story: Mannu Bhandari. Script: Basu Chatterjee. Music: Salil Chowdhury. Photography: K. K. Mahajan. Cast: Amol Palekar, Vidya Sinha, Dinesh Thakur. 16mm, color, 110 min. Language: Hindi

RAM RAJYA 1-C

1943. Producer: Prakash. Director: Vijay Bhatt. Music: Shanker Rao Vyas. Cast: Shobhna Samarth, Prem Adeep, Umakant, Badriprasad, Amirbai Karnatka, Yashwant, Madhusudan, Pande, Pandit, Shanta Kumari, Athavale. 35mm, b&w. Language: Hindi

RAMAYANA FBB 5943-5944

Esso World Theater. India: Haunting Passage.

RAMAYANA VAB 6699-6724

Producer: Sagar Enterprises. Director: Ramanand Sagar. vols. 1-26, 1/2" videocassettes.

RAMSHASTRI 21C

1944. Producer: Prabhat. Director: Jagirdar. Music: G. Damle. Cast: Jagirdar, Anant Marathe, Baby Shakuntala, Sudha Apte, Meenaxi, Hansa, Master Vithal, Lalita Pawar, Bhagwat, Manaji, Sapru, Bendra, Chhotu, Manjrekar, Ram Singh, Madhu Apte. 35mm, b&w. Language: Hindi.

RAVI SHANKAR PLAYS A RAGA FBB 5943-5944

Esso World Theater: India: Haunting Passage. Director: Robin Hardy.

SAMSKARA (Funeral Rites) FEB 7148-7160

1970. Producer: Pattavi Rama Reddy Productions. Director: Pattavi Rama Reddy. Story: U. R. Ananthamurthy. Script: Girish Karnad. Photography: Tom Cowan. Music. Rajeev Taranath. Cast: Girish Karnad, Snehalata Reddy, P. Lankesh, Dasharathi Dikshit, Lakshmi Krishnamurthy. 35mm, b&w, 100 min. Language: Kannada.

SANKARABHARANAM VAA 3352

SANT TUKARAM (Saint Tukaram) 21C

1936. Producer: Prabhat Film Company. Director: V. Damle, S. Fathelal. Script: Shri Shivram Washikar. Photography: V. Avadhoot. Music: Keshavrao Bhole. Cast: Vishnupant Pagnis, Miss Gouri. 35mm, b&w,
130 min. Language: Marathi.

SARA AKASH (The Whole Sky) FCA 9171-9173

1969. Director: Basu Chatterji. Script: Basu Chatterji. Photography: K. K. Majahan. Music: Salil Chowdhury. Cast: Rakesh Pandey, Madhu Chanda, A. K. Hangal, Dina Pathak, Mani Kaul, Tarla Mehta, Nandita Thakur, Jalal Agha. 16mm, b&w, 100 min. Language: Hindi.

SEEMABADDHA (Company Ltd.) FCA 3471-3474

1971. Producer: Chitranjali. Director: Satyajit Ray. Story: Shankar (Manisankar Mukherjee). Script: Satyajit Ray. Music: Satyajit Ray. Photography: Soumendu Roy. Cast: Sharmila Tagore, Barun Chandra,
Paramita Chowdhury, Ajay Banerjee, Prasanta Mullick, Harindranath Chatterjee, Haradhan Bannerjee, Shefali, Rita Burman, Dipankar Dey, Mani Iyer, Anita Chatterjee, Promod Ganguly, Ritun Chatterjee. 16mm, b&w. Language: Bengali

SHATRANJ KE KHILARI (The Chess Players) FCA 9287-9290

1977. Producer: Suresh Jindal. Director: Satyajit Ray. Story: Premchand. Script: Satyajit Ray. Music: Satyajit Ray. Photography: Soumendru Roy. Cast: Amjad Khan, Sanjeev Kumar, Saeed Jaffrey, Shabana
Azmi, Richard Attenborough, Tom Altar, Victor Banerjee, Kamu Mukherjee. 16mm, color. Language: Urdu

SHEHAR AUR SAPNA (The City and the Dream) FCA 4251-4254

1963. Producer: Naya Sansar. Director: K. A. Abbas. Story: Inder Raj Anand. Script: K. A. Abbas. Music: J. P. Kaushik. Photography: Ramachandra. Cast: Dilip Raj, Surekha Parker, Manmohan Krishna, Anwar Husein, David, Nana Palsikar, Asit Sen, Jagdish Kemal, Rashid Khan, Rakivant. 16mm, b&w. 120 min. Language: Hindi.

SHRI 420 (Mister 420) FGD 7879-7887

1955. Producer: Raj Kapoor. Director: Raj Kapoor. Script: K. A. Abbas, V. P. Sathe. Photography: Radhu Karmakar. Music: Shankar-Jaikishen. Cast: Raj Kapoor, Nargis, Nadira. 35mm, b&w, 169 min. Language: Hindi.

SHRI KRISHNA VAB 6697-6698

1991. Producer and Director: Ramanand Sagar. 2 vols., 1/2" videocassette. Language: Hindi

SUBARNAREKHA (The Golden Thread) 21C

1962. J. J. Films Corporation. Director: Ritwak Kumar Ghatak. Story: Radheshyam Jhunjhunwala. Script: Ritwak Jumar Ghatak. Photography: Dilip Ranjan Mukherjee. Music: Ustad Bahadur Khan. Cast: Madhabi Mukherjee, Abhi Bhattacharyya. Satindra Bhattacharyya, Bijan Bhattacharyya, Jahar Roy. 35mm, b&w. Language: Bengali.

SUJATA FCA 9021-9024

1959. Producer: Bimal Roy. Director: Bimal Roy. Script: Nabendu Ghosh. Photography: Kamal Bose. Music: S. D. Burman. Cast: Nutan, Sunil Dutt. 16mm, b&w, 166 min. Language: Hindi.

SWAMI (The Husband) (The Saint) FEA 9167-9170

1977. Producer: Jaya Sarathi Combine. Director: Basu Chatterjee. Story: Sarat Chandra Chatterjee. Script: Basu Chatterjee. Photography: K. K. Mahajan. Music: Rajesh Roshan. Cast: Shabana Azmi, Girash Karnad, Vikram, Dhiraj Kumar, Shasikala, Utpal Dutta, Preety Ganguly. 35mm, color. Language: Hindi.

SWAYAMVARAM (One's Own Choice) FEB 8031-8044

1972. Producer: Chitralekha Film Co-operative Ltd. Director: Adoor Gopalakrishnan. Story and Script: Adoor Gopalakrishnan and Kumaran. Photography: Ravi Verma. Music: M. V. Srinivasan. Cast: Madhu, Sharada, Thikkurissi, P. K. Venukkutan Nair. 35mm, b&w. Language: Malayalam.

TEEN KANYA (Three Daughters; 'Two Daughters') FCA 9392-9396

1961. Producer: Satyajit Ray Productions. Director: Satyajit Ray. Story: Rabindranath Tagore. Script: Satyajit Ray. Music: Satyajit Ray. Photography: Soumendu Roy. Cast: Anil Chatterjee, Chandana Banerjee, Soumitra Chatterjee, Aparna Dasgupta, Seeta Devi, Gita Dey, Nripati Chatterjee, Kali Banerjee, Kanika Majumdar, Kumar Roy, Santosh Dutta, Govinda Chakrabarty. 16mm, b&w. Language: Bengali.

THAMPU (The Circus Tent) 21C

1978. Producer: General Pictures. Director: G. Aravindan. Script: G. Aravindan. Photography: Shajee N. Karun. Music: M. G. Ramakrishnan. Cast: Gopi, Venu, Sreeraman, Jalaja, D. P. Nayar, K. Gopalakrishnan. Sreedharan Chembadu, Shankara Pillai, Kavitha, Rani Thankam, and artists of the Great Chitra Circus. 35mm, b&w. Language: Malayalam.

TWO FBB 5943-5944

1964. Producer: Esso. Director: Satyajit Ray. Script: Satyajit

Ray.
Music: Satyajit Ray. Photography: Soumendu Roy. Cast: Rabi Kiran.
Television broadcast for Esso World Theater: India: Haunting Passage.
16mm, b&w. Language: English.

YAADEIN FCA 4255-4257
1964. Producer: National Education and Information Films Ltd.
Director: Sunil Dutt.

Short Documentaries

Most of these documentaries were produced by the Government of India Films Division, Ministry of Information and Broadcasting, Bombay, between 1950 and 1965. They are 16mm films between 10 minutes and 30 minutes long, and are in English. Some of them may be quite shrunken.

AND MILES TO GO FBA 6448
BANYAN DEER FAA 6527
BEAUTY IN BLOSSON FAA 5909
BHABA ATOMIC RESEARCH CENTRE FBB 3642
BHUTAN: PART 1: THE HIDDEN LAND FAA 6134
BUSY HANDS FAA 6130
CALL OF THE FLUTE FBA 4740
CALL OF THE KHEDDA FBA 4741
CALL OF THE MOUNTAINS FBA 5500
CAVE TEMPLES OF INDIA, SERIES 1: BUDDHIST FAA 6135
CAVE TEMPLES OF INDIA, SERIES 2; HINDU FAA 5922
A CENTURY OF INDIAN ARCHAELOGY FBA 4742
CITRUS CULTIVATION FCA 4697
DANCES OF ASSAM FBA 6459
DO YOU KNOW? SERIES 1 FAA 6133

EARTH AND WATER FBA 4743

THE EVOLUTION AND RACES OF MAN FBA 4744

FLYING SAILORS FAA 6244

FOOD FOR THOUGHT FBA 4919

FROM LAGOON TO SEA FBA 6449

FROM TINY GRAINS OF SAND FAA 5910

GLIMPSES OF INDIA, PART 5: CENTRAL REGION FBB 6585

GLIMPSES OF INDIA: EASTERN REGION FBB 3656

GLIMPSES OF INDIA: NORTHERN REGION FAB 1347

GLIMPSES OF INDIA: SOUTHERN REGION FBB 3665

GLIMPSES OF INDIA: WESTERN REGION FBB 3664

GOTAMA BUDDHA FCA 4264-4265

A GREAT PROBLEM FAA 5911

THE HAPPY ISLANDS FBA 4745

HILL TEMPLES OF GUJARAT FAA 6446

A HOLIDAY IN SOUTH INDIA FBA 4746

HOME FOR THE HOMELESS FAA 5923

THE HOUSE OF TREASURES FBA 4921

IMPORTANT PEOPLE FAA 5912

INDIAN OCEAN EXPEDITION FBA 4747

INDIAN WATER BIRDS FCA 4266

INVITATION TO AN INDIAN WEDDING FBA 4748

JAIN TEMPLES OF INDIA FBA 4917

JAIPUR FBA 4749

JODHPUR FAA 5924

KERALA: LAND OF LAGOONS FBA 4750

KHAJURAHO FBA 4751

KILLING THE KILLERS FBA 4914

KONARAK FBA 4913

KUMBH MELA FAA 5913

LADAKH FBA 4752

LAHUL AND SPITI FBA 6460

LAND OF ENLIGHTENMENT FAA 6245

LAND OF THE BRAHMAPUTRA FAA 6246

THE LAST JOURNEY FAA 5914

THE LIVING FOREST FAA 6528

MADURAI OF THE NAIKS FBA 4753

THE MAGIC TOUCH FAA 6247

MAHABALIPURAM FAA 6248

MALWA FBA 4754

MARINE MARVELS FAA 5915

MAYURAKSHI DAM FBA 4762

MR. NEHRU VISITS U.S.A., MEXICO AND CAIRO FCA 4249

MRS. JACQUELINE KENNEDY VISITS INDIA FBA 4755

MUSIC OF INDIA; DRUMS FAA 5917

MUSIC OF INDIA: INSTRUMENTAL FAA 5916

NAGARJUNAKONDA FBA 4756

NALANDA FAA 5925

NATIONAL LIBRARY FAA 5918

A NEW HORIZON FAA 6249

ON THE AIR FBA 4923

OUR FEATHERED FRIENDS FBA 4757

OUR ORIGINAL INHABITANTS FAA 6250

OUR NATIONAL GAME-HOCKEY FAA 6582

OUR PLANET EARTH FAA 6251

PEPPER FBA 4758

THE PERIYAR FAA 5919

PERSPECTIVES FAA 6256

POND CULTURE FBA 4920

PRIME MINISTER VISITS BHUTAN FCA 4250

PROJECT FOR PLENTY FAA 6129

QUAKE AND QUIVER FBA 4759

RAJASTHAN: MEMORIES OF MEWAR FAA 6131

RAJGIR FBA 4760

THE RIPENING SEED FBA 4915

ROMANCE OF THE INDIAN COIN FAA 6132

SAGA OF SERVICE FAA 6136

SEARCH INTO SPACE FAA 5920

SONG OF THE SNOWS FAA 5926, 2073

SPIRIT OF THE LOOM FAA 6252

STARS MAN HAS MADE FBA 5501

THE STORY OF DR. KARVE FBA 4924

TAMING THE SUTLEJ FAA 6253

TANJORE: A CENTRE OF ART AND CULTURE FBA 4761

THE TEMPLES OF HALEBID AND BELUR FBA 4916

THAT DELTA, THAT RIVER	FAA 6529
THIS OUR EARTH	FCA 4267-4268
THROUGH THE EYES OF A PAINTER	FBA 6447
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UDAIPUR: CITY OF LAKES	FAA 5927
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70 Iconic Films of Indian Cinema

Indian cinema is far older than independent India. Nearly 2,000 films made in around 20 languages every year make India the world's largest film-producing nation. Here's a list of 70 iconic Indian films.

Resource:
https://www.livemint.com/Consumer/bQ0uThQTjybnvoYe13twlJ/70-iconic-films-of-Indian-cinema.html

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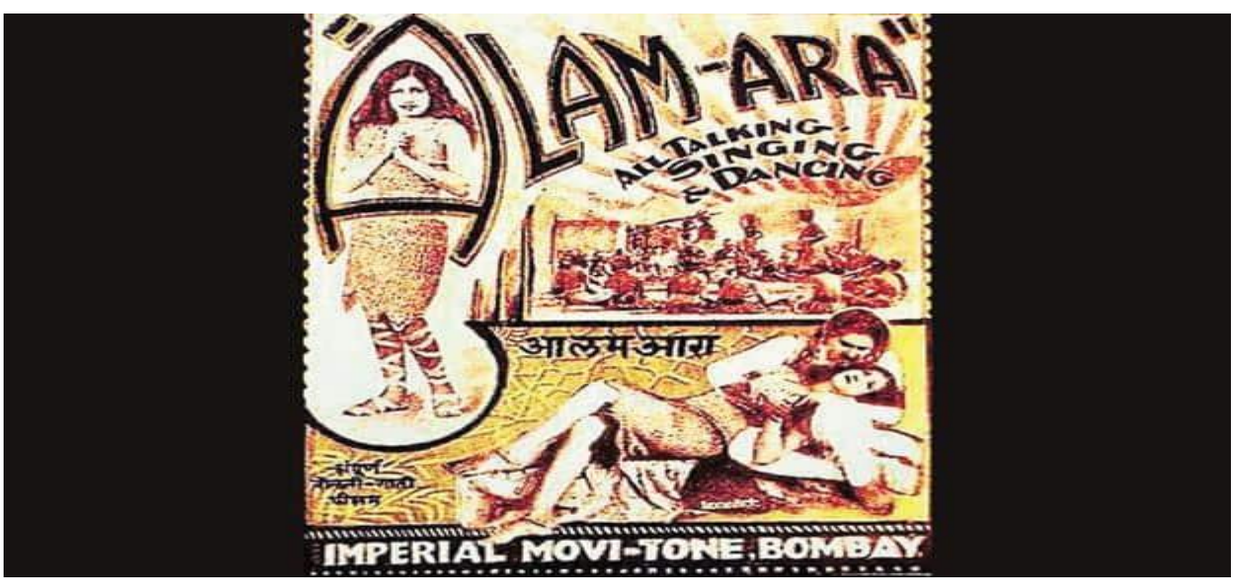
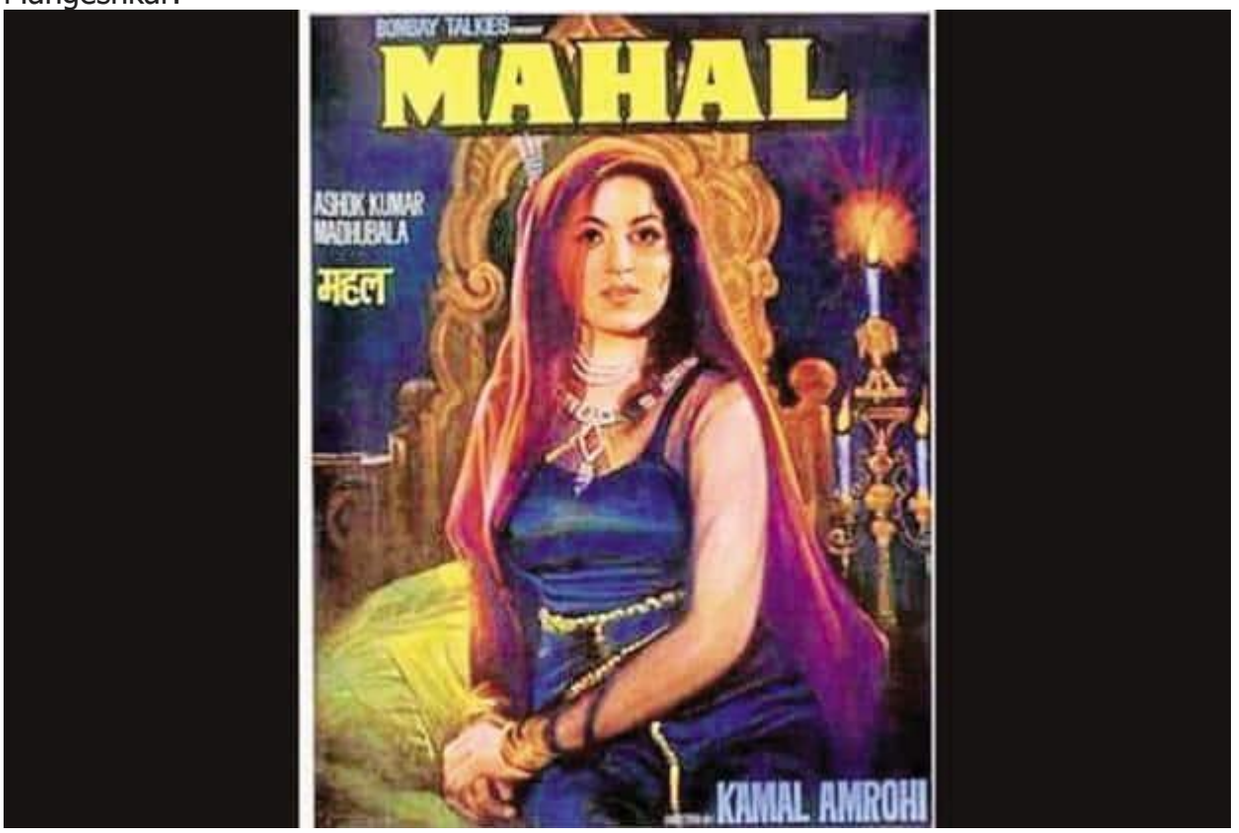
Indian cinematic history is far older than independent India. In the 70 years of independence, Indian films have traversed their own journey—from individually funded, high-risk ventures to a systematic industry with an audience across the world. Nearly 2,000 films made in around 20 languages every year make India the world's largest film-producing nation. Here's a list of 70 iconic Indian films:

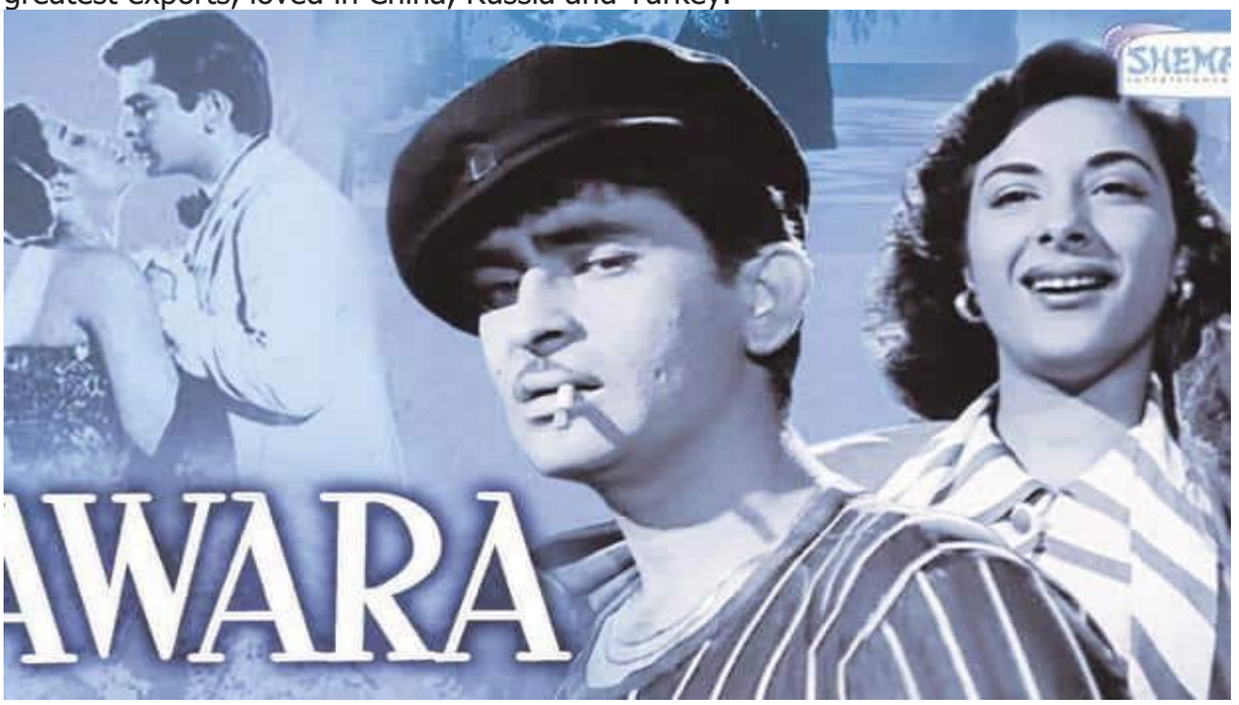
ALAM ARA (1931): If Bollywood is, at its core, song-and-dance cinema, then its starting point is Ardeshir Irani's Alam Ara (1931). India's first talkie (and a musical), it starred Prithviraj Kapoor and Zubeida, and featured seven songs.



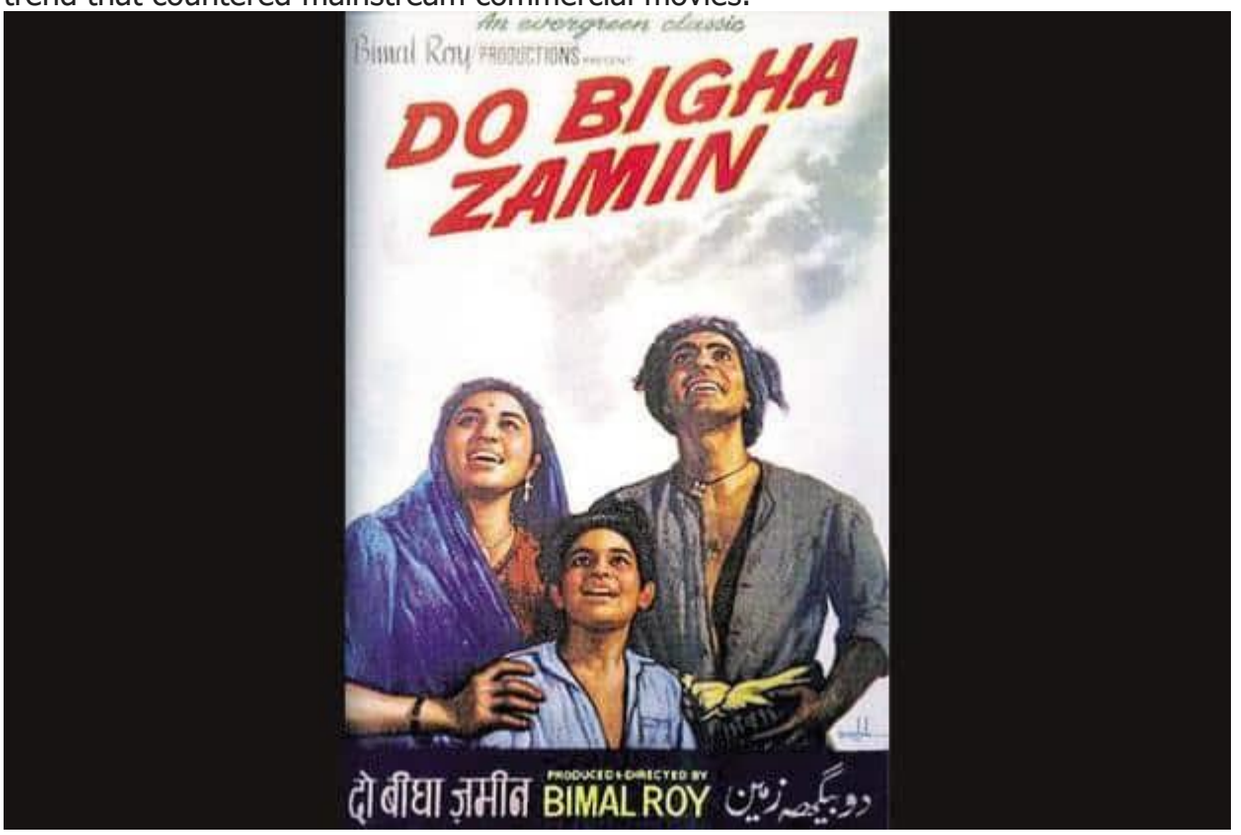
MAHAL (1949): Kamal Amrohi's gothic romance is remembered today for the stunning presence of Madhubala, its cinematography and for introducing Lata Mangeshkar.



AWARA (1951): Arguably Raj Kapoor's finest film, this is one of Indian cinema's greatest exports, loved in China, Russia and Turkey.



DO BIGHA ZAMIN (1953): Bimal Roy's socialist drama was an early flag-bearer of the parallel cinema movement and remains unforgettable for initiating the neo-realist trend that countered mainstream commercial movies.



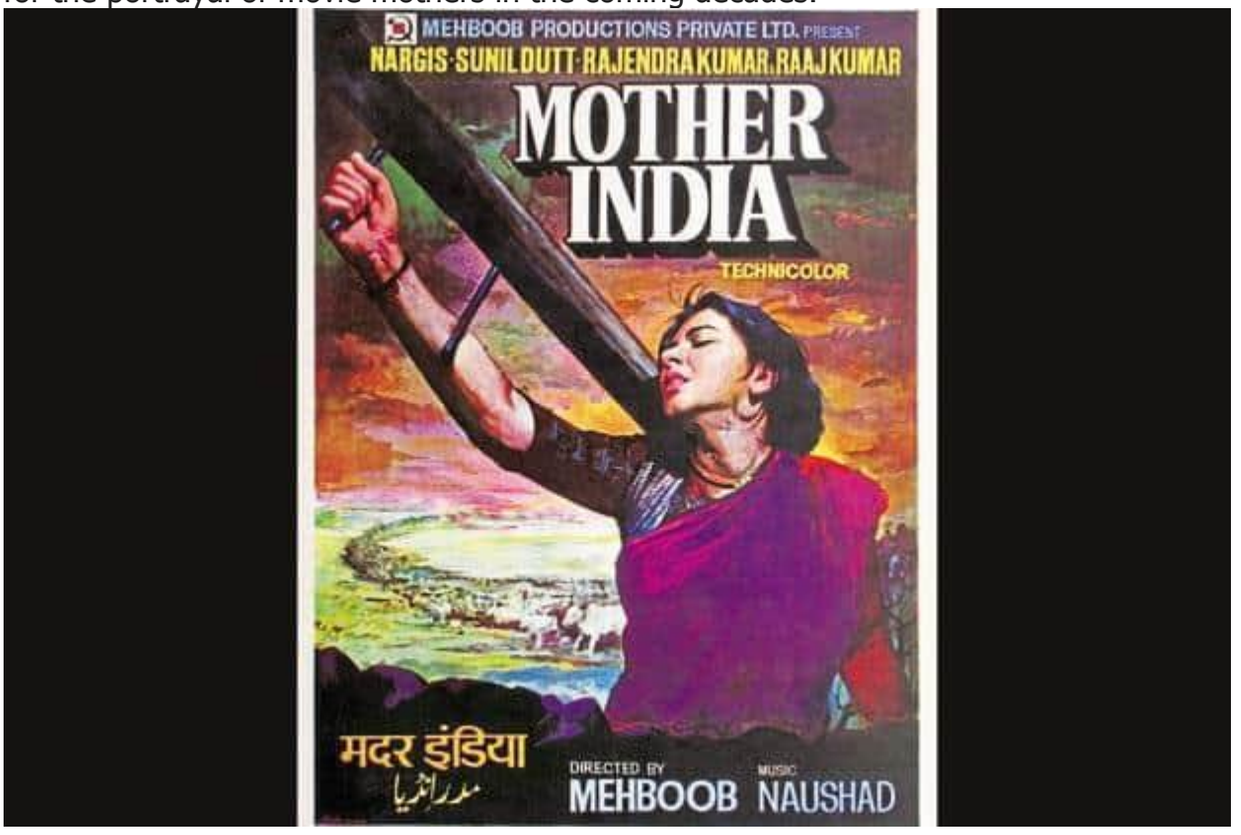
SHYAMCHI AAI (1953): This legendary Marathi film, a mother-son story, was the first movie to win the President's Gold Medal for the All India Best Feature Film at the National Film Awards.

NAGIN (1954): This tribal tale starring Vyjayanthimala was India's first musical blockbuster. Composer Hemanta Mukherjee's immortal melodies include Man Dole Mera Tan Dole, Jadugar Saiyan and Sun Ri Sakhi, among others.

PATHER PANCHALI (1955): Satyajit Ray's Bengali drama changed the face of not just regional but Indian cinema. Often hailed as the greatest film ever made in the country, it brought in a parallel cinema movement that justified the unmatched international recognition the movie received.

PYAASA (1957): Guru Dutt's classic tale of an artiste's struggle was acclaimed for both its storytelling and technical bravura. S.D. Burman's music aided the layered narrative.

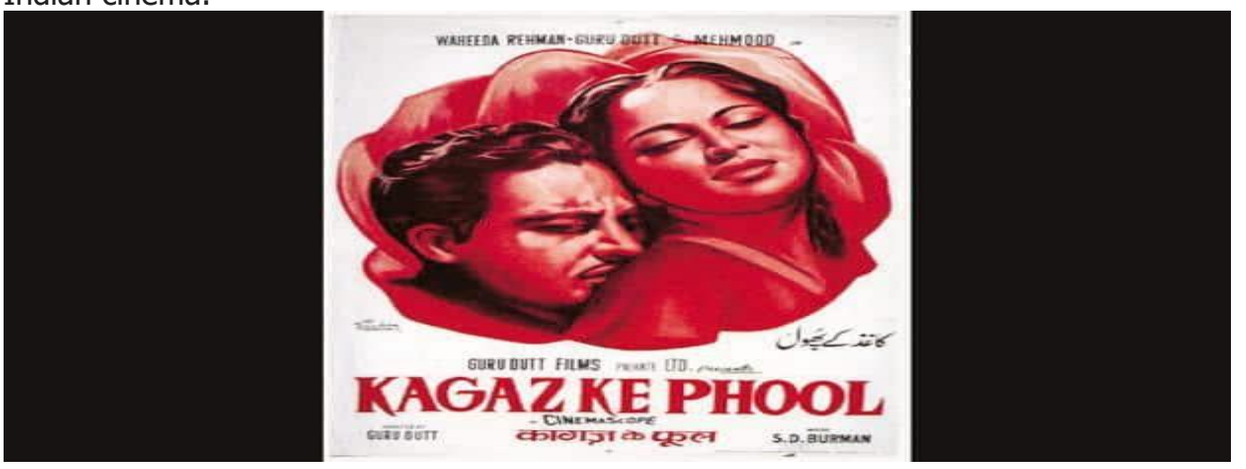
DO ANKHEN BARAH HAATH (1957): The V. Shantaram classic was based on a real-life, open-prison experiment that triggered jail reforms across the country.
MOTHER INDIA (1957): Mehboob Khan's epic was the first Indian nominee for an Academy Award in the best foreign language film category. It also set the template for the portrayal of movie mothers in the coming decades.



MAYA BAZAAR (1957): The epic fantasy film directed by Kadiri Venkata Reddy, based on the Mahabharat, greatly upped the technical quotient for its time and also became the first Telugu movie to be remastered and coloured in 2010.

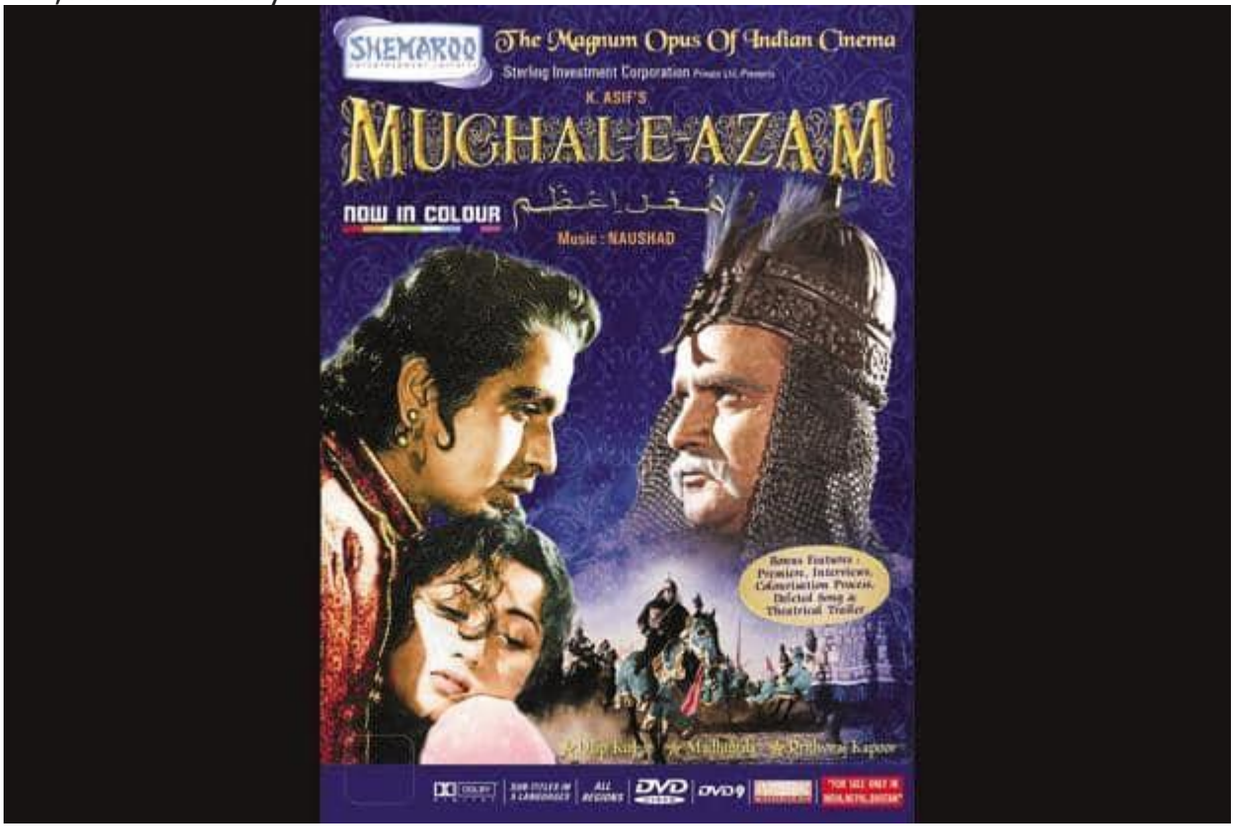
MADHUMATI (1958): Bimal Roy's Dilip Kumar and Vyjayanthimala-starrer was one of the earliest Indian films to tackle reincarnation as a theme. The musical blockbuster spawned more credited and uncredited remakes than one can keep count of.

KAGAZ KE PHOOL (1959): Guru Dutt's semi-autobiographical film was a commercial failure, but is regarded today as one of the great tragic melodramas of Indian cinema.

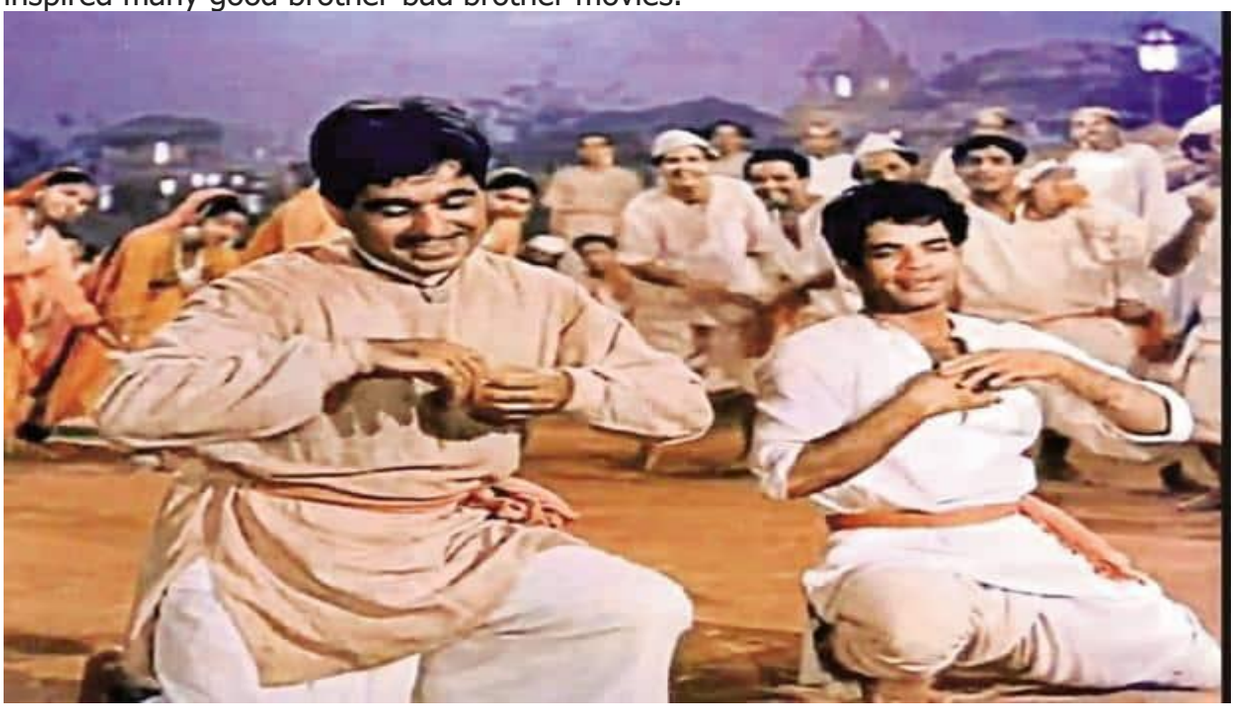


MEGHE DHAKA TARA (1960): Ritwik Ghatak's Partition saga has acquired cult status over the years for its depiction of the struggle of a fractured middle-class family, its visual themes and incredible portrayal of loss.

MUGHAL-E-AZAM (1960): K. Asif's epic took more than a decade to make thanks to delays caused by the insurmountably grand vision of its maker. The cult romance made Rs6 crore on release, which adjusted for inflation, is equivalent to more than Rs1,300 crore today.



GUNGA JUMNA (1961): The film produced by actor Dilip Kumar was possibly the first mainstream Indian film to have the lead actor on the wrong side of the law and inspired many good brother-bad brother movies.



BANDINI (1963): Bimal Roy's film was a dark masterpiece of tangled emotions, with fine performances by Nutan and Dharmendra, and S.D. Burman's haunting songs including Mora Gora Ang Laile and O Mere Majhi.

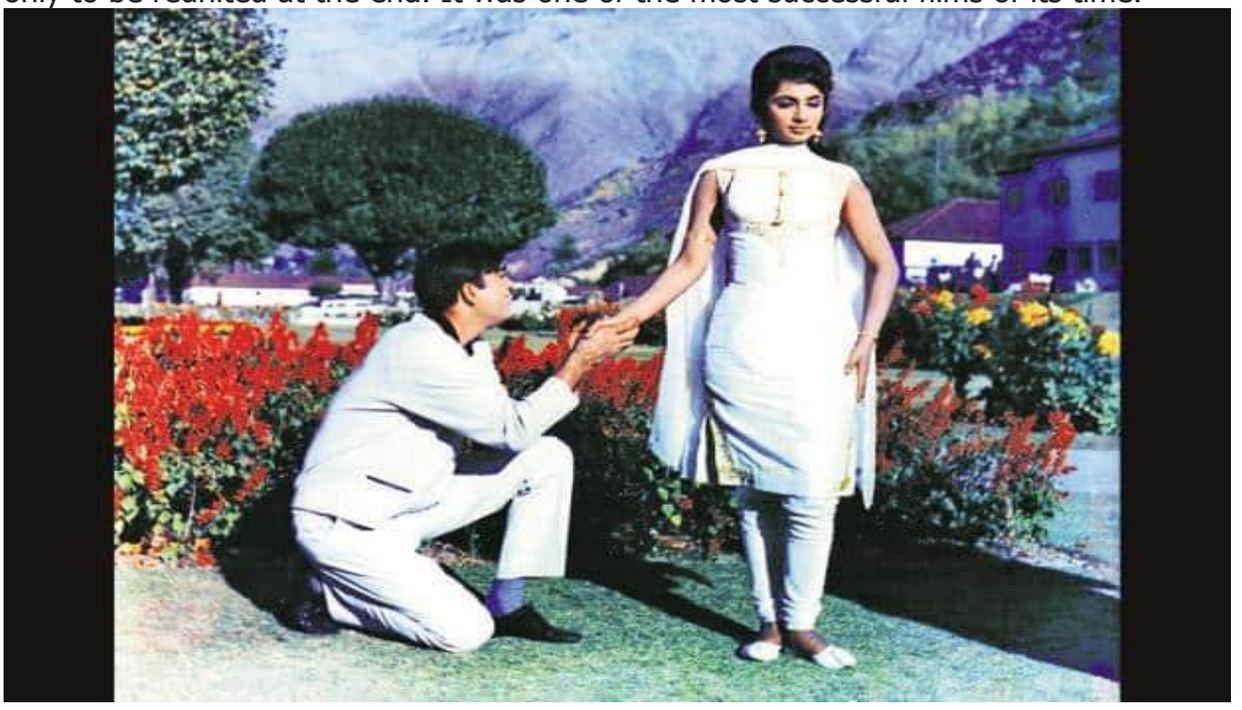
HAQEEQAT (1964): One of the finest Indian war films, Chetan Anand's movie, starring Dharmendra and Balraj Sahni, is set against the backdrop of the Sino-Indian conflict of 1962.

CHARULATA (1964): Satyajit Ray adapted Rabindranath Tagore's story of a lonely housewife (played by Madhabi Mukherjee) with his customary sensitivity and eye for telling detail.

CHEMMEEN (1965): This beautifully shot 1965 film, one of the classics of Malayalam cinema, tackled the difficult subject of an inter-religious affair. It was screened at the Cannes Film Festival.

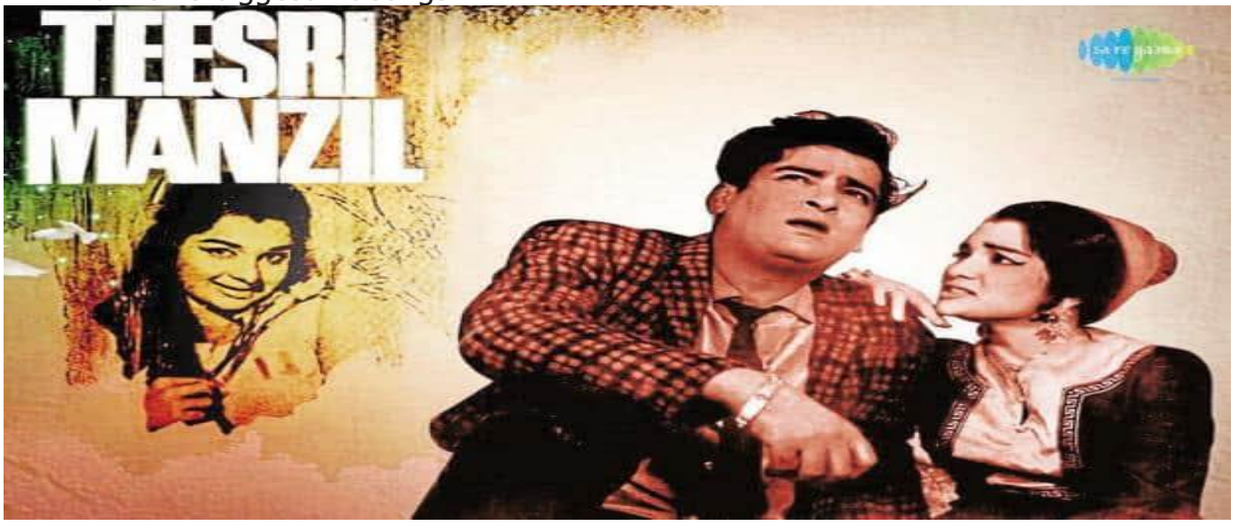
GUIDE (1965): The Vijay Anand film based on R.K. Narayan's novel fuses love, heartbreak and penance together in a way few could have managed.

WAQT (1965): Yash Chopra's lavish drama was the first Bollywood multi-starrer and introduced the lost-and-found formula of a family being separated at the beginning only to be reunited at the end. It was one of the most successful films of its time.



ENGA VEETTU PILLAI (1965): This M.G. Ramachandranstarrer was an example of the socially conscious image south Indian actors were cultivating in their films at the time. It spawned a massively successful Hindi version starring Dilip Kumar titled Ram Aur Shyam.

TEESRI MANZIL (1966): One of Vijay Anand's most engaging thrillers, Teesri Manzil is chiefly remembered for Shammi Kapoor and Asha Parekh cutting loose to some of R.D. Burman's biggest hit songs.



I AM 20 (1967): An astonishing short film made by S.N.S. Sastry for Films Division in 1967, I Am 20, which interviews those born on Independence Day in 1947 to know

their hopes, ambitions, fears and frustrations, has been rediscovered in recent years and recognized for the innovative little gem it is.

INDIA '67 (1968): S. Sukhdev's documentary, made for Films Division, is an evocative, wide-ranging look at a day in the life of India, consisting of a silent montage of shots from across the country.

USKI ROTI (1969): The Mani Kaul film marked a seminal moment in India's new wave cinema movement. The striking visual design and minimalist approach make for Hindi cinema's equivalent of Pather Panchali.

BHUVAN SHOME (1969): One of the central films of the Indian new wave, Mrinal Sen's Bhuvan Shome is a playfully inventive comic tale of an uptight civil servant and his misadventures in a Gujarati village.

HEER RAANJHA (1970): Chetan Anand's romantic film played out entirely in verse, including its spoken dialogue. Urdu poet Kaifi Azmi, who wrote the verse dialogue, pulled off a remarkable feat.

PAKEEZAH (1972): Like Mughal-e-Azam, Kamal Amrohi's Pakeezah was another epic production that reached the screen more than a decade after it was initially conceived. Most people tend to focus on "Tragedy Queen" Meena Kumari's final performance, but the cinematography (by Josef Wirsching and several others), Ghulam Mohammed and Naushad's music, and the exquisitely detailed art design were just as exceptional.

ANKUR (1974): Shyam Benegal's directorial debut took on everything from alcoholism to casteism to sexual desire in one powerful narrative. The National Award-winning film established lead actor Shabana Azmi as the face of parallel cinema.

SWAYAMVARAM (1974): Adoor Gopalakrishnan's directorial debut pioneered the new wave film movement in Malayalam cinema and was also one of the first films in the language to use synchronized sound and outdoor locales.

SHOLAY (1975): Panned by critics and rejected by the trade initially, Ramesh Sippy's cult classic is everything Bollywood folklore is symbolic of—action, drama, revenge, romance, comedy and chart-busting music. More than 40 years later, its success and impact remain unmatched.

GHATASHRADDHA (1977): The Girish Kasaravalli-directed film marked the advent of Kannada films into India's new-age cinema movement. The National Award winner took on excommunication in an aristocratic Brahmin society.

AMAR AKBAR ANTHONY (1977): Amitabh Bachchan, Rishi Kapoor and Vinod Khanna play brothers separated at birth and raised by Christian, Muslim and Hindu

families. Manmohan Desai inserts songs, tears, fights and comic interludes like a chef adding, well, masala.

AN ENCOUNTER WITH FACES (1978): Vidhu Vinod Chopra's short documentary film on children's homes in Dongri and Mankhurd in Mumbai was nominated for the Academy Award in the Documentary Short Subject category.

GOL MAAL (1979): Arguably the blithest Hrishikesh Mukherjee comedy of all, Gol Maal pits the sublime Utpal Dutt and Amol Palekar in a double role (of sorts) against each other for 144 entertaining minutes.

ARTH (1982): Mahesh Bhatt's powerful, semi-autobiographical film was not just the ultimate feminist take but also the perfect ode to the complex web that the husband, wife and other woman narrative demands.

APAROOPA (1982): Set in colonial upper-class Assam, the Jahnu Barua-directed vehicle was the first Assamese film produced by the National Film Development Corporation (NFDC) of India.

MOONDRAM PIRAI (1982): Balu Mahendru's romantic drama has achieved cult status in Tamil cinema for its unique amalgamation of high emotional quotient and film-making style. Lead performances by Kamal Haasan and Sridevi (also featured in the Hindi remake Sadma) are the stuff acting school textbooks are made of.

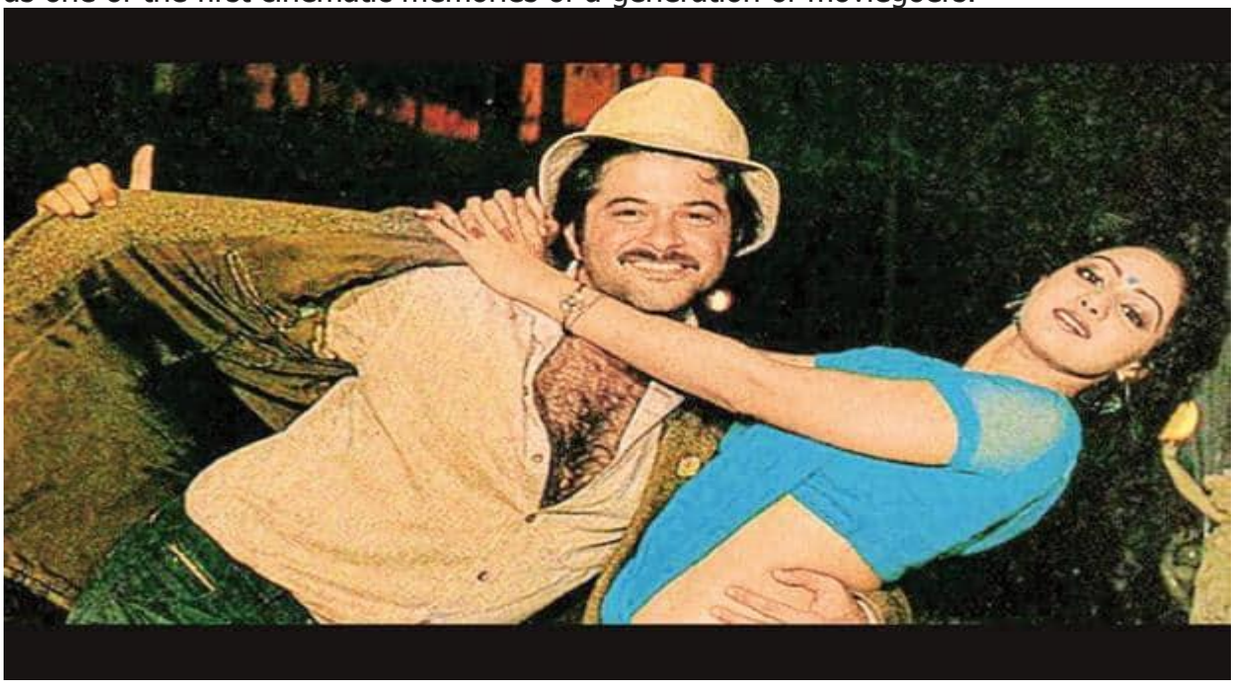
ARDH SATYA (1983): Govind Nihalani's Ardh Satya hasn't aged a day since its release. Its gritty, bleak vision of law and order was a huge influence on the street films of the 1990s, as was Om Puri's tortured lead turn.

JAANE BHI DO YAARO (1983): The cult of Kundan Shah's Jaane Bhi Do Yaaro seems to grow stronger with every passing year. The razor-sharp writing and absurdist set-pieces are perfectly matched with its social commentary and black humour.

MY DEAR KUTTICHATHAN (1984): India's first 3D film was a Malayalam fantasy. A re-edited and dubbed Hindi version with additional scenes was released in 1997.

MOUNA RAGAM (1986): The romantic drama announced to the world that Mani Ratnam was a directorial talent to watch out for, the feminist themes of his script married to his technical expertise in more ways than one.

MR. INDIA (1987): An inspired mix of kids' film, social satire and superhero caper, Shekhar Kapur's Mr. India, about an ordinary man who can turn invisible, has endured as one of the first cinematic memories of a generation of moviegoers.



NAYAKAN (1987): Even though its narrative is basically that of The Godfather, Mani Ratnam's Nayakan, with Kamal Haasan in the lead, is a strong contender for the greatest Indian gangster film of all time.

PUSHPAK (1987): Kamal Haasan's black comedy was India's first silent full-length feature film. Unnamed characters in a plot that follows a penniless, unemployed youth make for possibly the most subtle, intelligent slapstick comedy there could be.

SALAAM BOMBAY! (1988): Mira Nair's 1988 film about Mumbai street kids has lost none of the raw power that saw it win the Camera d'Or at the Cannes Film Festival and garner an Oscar nomination for Best Foreign Language Film.

OM DAR-B-DAR (1988): The Kamal Swaroop-directed film married mythology and art with politics and philosophy in a non-linear narrative unlikely to be understood by most Bollywood buffs. Despite achieving cult status, the film didn't receive a commercial release until 2014.

PARINDA (1989): A seminal gangster film from Vidhu Vinod Chopra, celebrated for Binod Pradhan's shadowy photography, the razor-sharp editing by Renu Saluja, and Nana Patekar's turn as the psychotic crime boss Anna.

RAM KE NAAM (1992): Anand Patwardhan's powerful and extremely relevant documentary about the Babri Masjid in Ayodhya released before the demolition of the disputed mosque in December 1992.

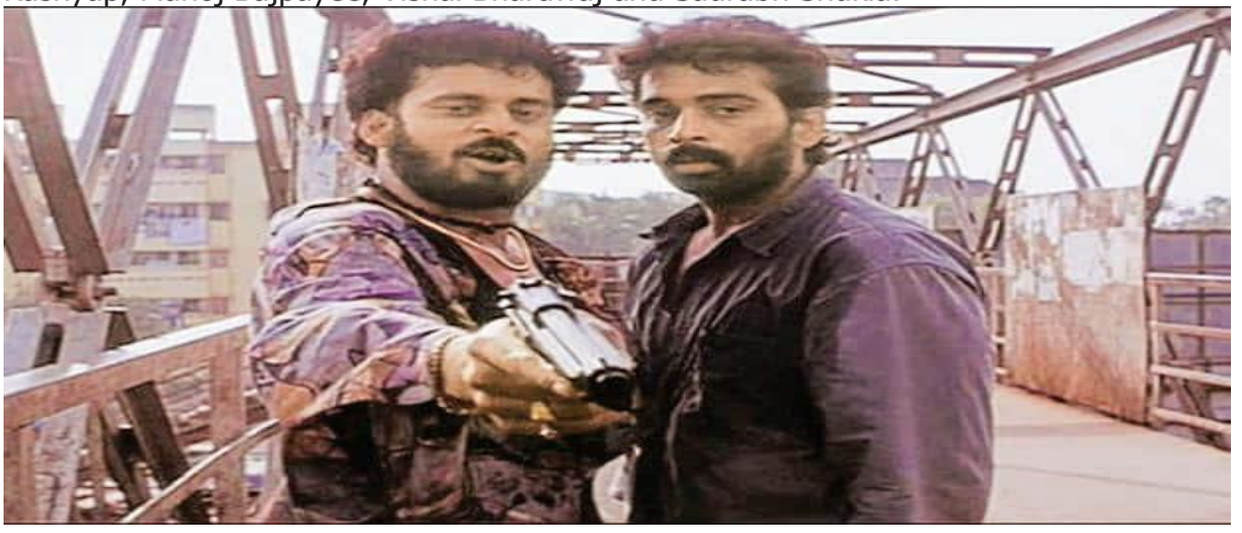
MANICHITRATHAZHU (1993): The psychological thriller brought up dissociative identity disorder before anyone in Indian cinema had heard of it and has spawned

remakes in multiple languages including Tamil, Kannada, Bengali and Hindi, all commercially successful.

HUM AAPKE HAIN KOUN..! (1994): Sooraj Barjatya's romantic musical doubled up as India's favourite family drama and most successful box-office performer ever, flagging off the feel-good era for years after release.

BANDIT QUEEN (1994): Shekhar Kapur's last film in India was also his crowning achievement—a biopic of Phoolan Devi, starring Seema Biswas, which remains as disturbing and powerful today as it was back in 1994.

SATYA (1998): Ram Gopal Verma's Satya could lay claim to being the most influential Hindi film of the last two decades. It broke Indian cinema out of the romantic gloss of the 1990s, and gave a platform for new talent including Anurag Kashyap, Manoj Bajpayee, Vishal Bhardwaj and Saurabh Shukla.



HYDERABAD BLUES (1998): Nagesh Kukunoor's amiably ramshackle 1998 film, made on a shoestring budget, anticipated the "Hindie" movement just before it came to the fore in the 2000s.

DIL CHAHTA HAI (2001): Releasing a year into the new century, Farhan Akhtar's 2001 film introduced a new kind of cool to Hindi cinema, aided by its naturalistic dialogue, fetching production design and music by newcomers Shankar-Ehsaan-Loy.
LAGAAN (2001): This 2001 hit, directed by Ashutosh Gowariker and starring Aamir Khan, ingeniously married two major Indian obsessions, film and cricket, and paved the way for future sports-centric audience-pleasers like Chak De! India and Dangal.

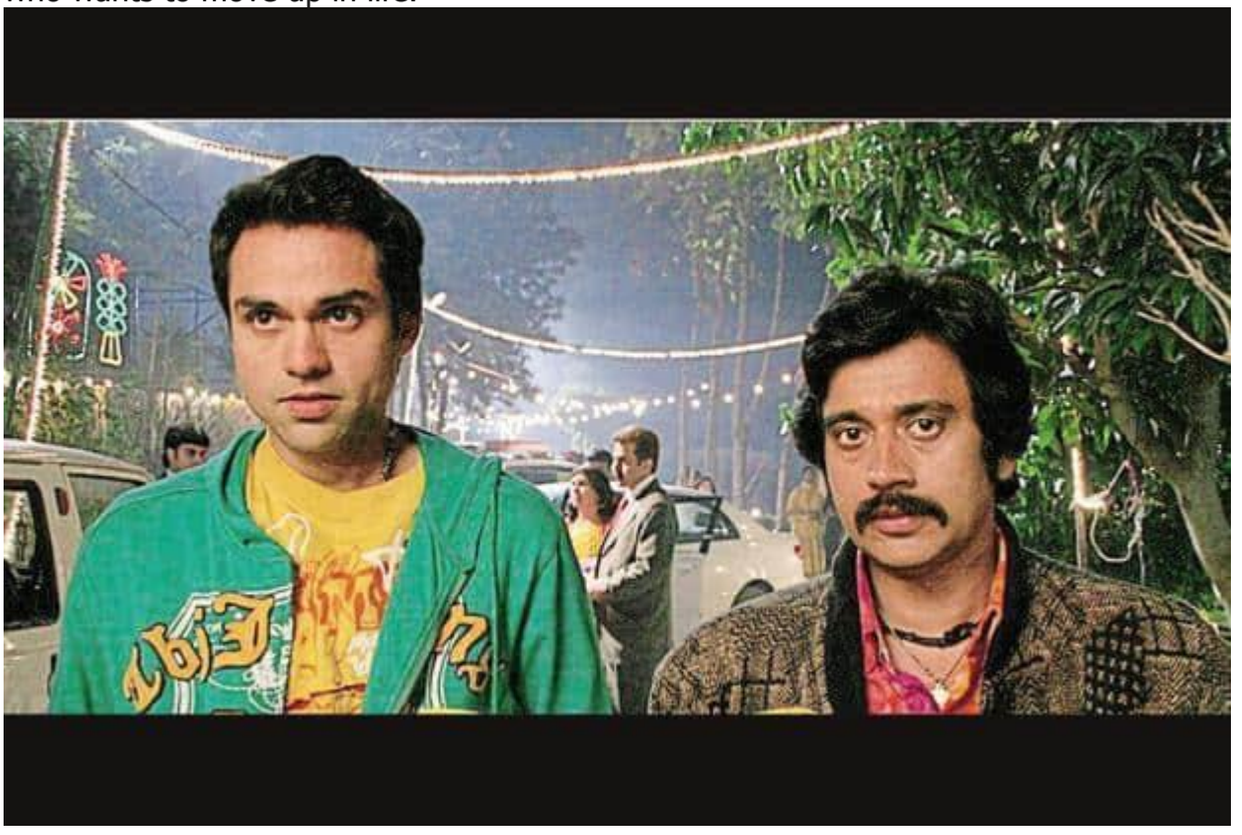
MUNNA BHAI M.B.B.S. (2003): Rajkumar Hirani's directorial debut, about a hoodlum who decides to become a doctor, has a wealth of comic detail and irresistible performances by Sanjay Dutt, Arshad Warsi and Boman Irani.

RANG DE BASANTI (2006): Rakeysh Omprakash Mehra's multi-starrer introduced India to citizen activism while also making patriotism cool. The debate on its take on social vigilantism may continue but its impact is undeniable.

BLACK FRIDAY (2007): The release of Anurag Kashyap's grim take on the 1993 Bombay blasts was held up by the censor board for three years. It established Anurag Kashyap as the face of Indian indie cinema as soon as it made it to the theatres.

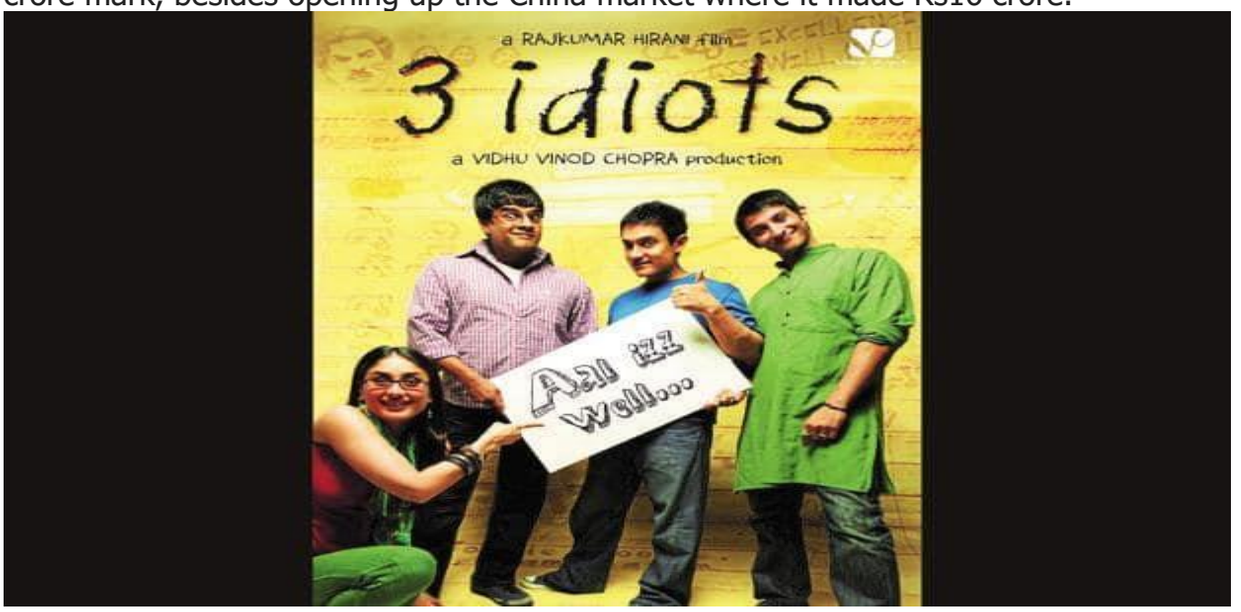
CHAK DE! INDIA (2007): The Shimit Amin drama remains the ultimate sports film for India. Shah Rukh Khan memorably played the role of a coach to a women's hockey team.

OYE LUCKY! LUCKY OYE! (2008): No one has skewered social-climbing in Delhi as incisively as Dibakar Banerjee does in his second film. Abhay Deol plays a "superchor" who wants to move up in life.



HARISHCHANDRACHI FACTORY (2009): In this Marathi film, Paresh Mokashi imagines the making of India's first feature film, Raja Harishchandra, in 1913, by Dadasaheb Phalke (Nandu Madhav).

3 IDIOTS (2009): Rajkumar Hirani's comedy drama set records for box office success on release. The Aamir Khan-starrer was the first Indian film to cross the Rs200 crore mark, besides opening up the China market where it made Rs16 crore.



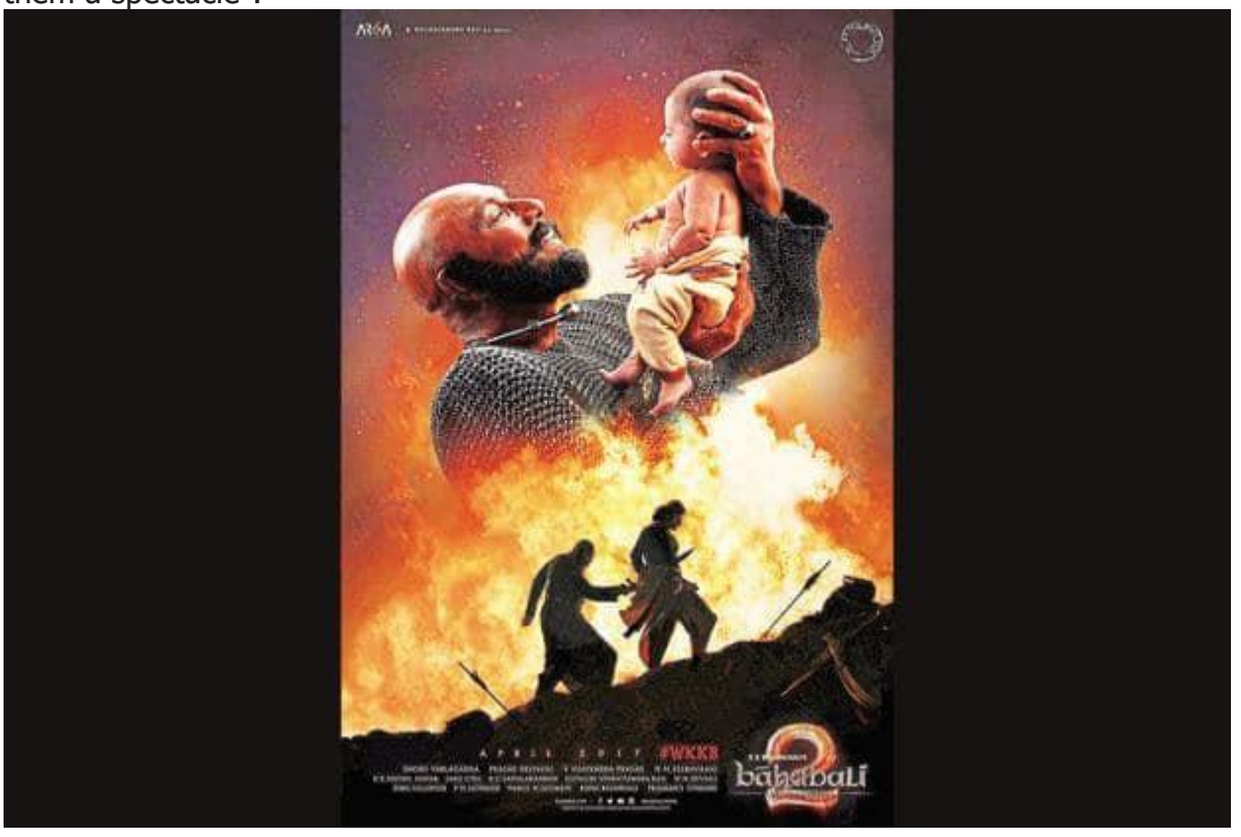
AADUKALAM (2011): Vetrimaran's electrifying 2014 film is set in the world of cockfighting and features a standout lead turn from Dhanush.

CELLULOID MAN (2012): Shivendra Singh Dungarpur's documentary is a tribute to an unsung hero, film archivist P.K. Nair, as well as a love letter to Indian cinema itself.

GANGS OF WASSEYPUR I, II (2012): Anurag Kashyap's sprawling, violent, endlessly quotable film about gangsters in small-town Jharkhand reinvigorated the crime genre.

ANGAMALY DIARIES (2017): In this Malayalam gangster film by Lijo Jose Pellissery, there's no time to recover from one dazzling set piece before another's upon you.

BAAHUBALI 2: THE CONCLUSION (2017): With Rs1,500 crore-plus in box-office earnings worldwide, the second part of S.S Rajamouli's epic movie, according to film critic Baradwaj Rangan, "showed that people would still come to theatres if you gave them a spectacle".



At 70, India has come a long way from the country the British exited in 1947, and which they believed (and hoped) would not survive in its then form. India has since evolved into a vibrant constitutional democracy and made rapid strides in several domains (although there is a lot of work still to be done). Over the next few days, to mark the 70th anniversary of India's independence, Mint will profile 70 milestones across the years, and across domains—politics, business, entertainment and sport. Put together by Mint's reporters and editors, these entirely subjective listings are far from comprehensive, as is only to be expected when one is dealing with the seven-decade-old post-independence history of a country as large and complex as India.

Concise Dictionary of
Indian Theatre

Author: ML_Varadpande

(☺)(☺)(☺)

Book Description

https://www.exoticindiaart.com/book/details/concise-dictionary-of-indian-theatre-idj963/

Concise but comprehensive reference work on Indian drama.

Preface

History of Indian theatre is spread over several centuries. Early glimpses of its existence can be seen in prehistoric cave paintings. Archaeological findings related to Indus valley civilization testify to its being. In Vedic and later Buddhist literature dramatic arts and drama itself is mentioned. Earliest extant dramatic works belong to fourth century B. C. In the Gupta age the Indian drama reached its zenith.

In the 15th-16th century numerous new dramatic forms emerged in different parts of the country propelled by Bhakti movement. They contributed to the richness of Indian drama.

Dramaturgists in India considered drama as an all-encompassing life-size art. To quote Bharata 'there is no wise maxim, no learning, no art, no craft, no device, no action that is not found in the drama.'

Efforts are made here to cover the history of this dramatic tradition that flourished in India for several centuries. I hope the readers will find this work useful in understanding the salient features of this great tradition.

Introduction

Rich and varied in its form and content Indian theatre has an eventful history spread over several centuries. By the way of this book, I invite the readers to have meaningful glimpses of the theatre history of one of the oldest civilizations of the world that flourished in the Indian sub-continent.

Indian theatre tradition has its beginning in the distant past. It evolved gradually assimilating in its fold various early performative arts like dancing, singing, music and several types of enactments ritualistic and otherwise.

Pre-historic records in the form of cave paintings testify to the early stages of this process of evolution. Several theatrical performances involving dancing, singing, playing on musical instruments, stage acting, hunt dramas are depicted on the walls of cave shelters since Mesolithic period.

Five thousand years ago there flourished in India a civilization popularly known as Indus Civilization. Spread practically all over north India and extending up to Gujarat and Maharashtra in the west this civilization had two main urban centers, Harappa and Mohenjodaro, and a flourishing, sea-port called Lothal. Excavations done by archaeologists revealed that the Indus people had their own forms of theatrical entertainment.

Vedic Aryans made significant contribution to the evolution of theatre. Their early book of hymns, Rig Veda, contained dialogues with story element which were known as Samvada Sukta or Akhyana Sukta. It is believed that these Suktas were enacted by Vedic priests. Several Vedic rituals were full of dramatic elements and when performed they more or less took the form of dramatic performances. Scholars believe that these performances contributed to the evolution of drama proper.

Ancient literary works are full of description of different kinds of theatrical performances but the question is when exactly a literary drama or Nataka as it is called emerged on the Indian scene?

The Buddhist Jataka tales which reflect the Indian social, cultural and religious milieu of the sixth century B. C. speak of Nataka as a form of entertainment. Both the Indian epics, the Ramayana and the Mahabharata, mention the term Nataka. Preksha, yet another term for drama, is found frequently mentioned in ancient Indian literature.

Nataka reached such an advanced stage of evolution that in the fifth century B. C. the Natasutras or Manuals for Actors were written by Acharyas. Grammarian Panini refers to Natasutras written by Shilalin and Krishasva in his Ashtadhyayi.

In the fourth century B. C. Kautilya in his Arthashastra devised code of conduct for actors and for the first time imposed entertainment tax on dramatic performances. He also introduced censorship or laws against obscenity. Kautilya was the political mentor of the Emperor Chandragupta Maurya who ruled from Pataliputra in the fourth century B. C.

The thirteen plays written around the same time by Bhasa in Sanskrit have survived the vagaries of time. Bhasa is the first known playwright of India. He borrowed his themes mainly from the epics, the Ramayana and the Mahabharata. This gave credence to the theory that drama in India emerged and evolved from the tradition of reciting the epics.

After Bhasa a number of playwrights wrote dramas but a few plays by authors such as Ashvaghosha, Kalidasa, Shudraka, Bhavabhuti, Vishakhadatta, Harsha, Bhattanarayana, Murari, Rajashekhara have survived. Apart from the plays some works on dramaturgy like Natya Shastra of Bharata written way back in the second century B. C. have survived the vagaries of time.

In India drama was considered as most exalted art. It was considered as meeting place of all arts and sciences. It was believed by ancient practitioners of this that 'the actor who on the stage delights and amuses his audience is reborn after death among the gods of laughter.' But some opposed it saying that 'it induces sensual, misanthropic, or mentally confused states in others and causes them to lose earnestness.' It is full of mischief-bahuka hi dosa samajasa- some said.

So numerous are the references to the puppet theatre in ancient Buddhist and Brahmanical works that many scholars consider India as a Home of Puppet Play. Some scholars went up to the extent of saying that human theatre emerged in diverse puppet theatre forms have still survived in many parts of the country. India has also a rich tradition of folk theatre.

Since ancient times India developed the art of dancing and music. Several chapters of Bharata's Natya Shastra are devoted to the art of dancing. It was so closely associated with the dramatic art that a term 'dancing out a drama' came into vogue. Dancing performances formed part of drama and sometimes dramas were presented as

ballets. In some forms of drama these two arts are beautifully integrated and blended.

This book in dictionary form takes note of these diverse trends to present before the readers the panorama of Indian theatre.

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శంకరాభరణం

சங்கராபரணம்

Sankarabharanam	
Film Poster	
Directed by	K. Viswanath
Written by	K. Viswanath
Dialogue by	Jandhyala
Produced by	Edida Nageswara Rao Aakasam Sriramulu
Starring	J.V. Somayajulu Manju Bhargavi Chandra Mohan
Cinematography	Balu Mahendra
Edited by	G. G. Krishna Rao
Music by	K. V. Mahadevan
Distributed by	Poornodaya Movie Creations
Release date	• 2 February 1980
Running time	143 minutes[1]
Country	India
Language	Telugu

Introduction

Sankarabharanam (transl. The jewel of Sankara) is a 1980 Indian Telugu-language musical drama film written and directed by K. Viswanath. Produced by Edida Nageswara Rao under the production company Poornodaya Movie Creations, *Sankarabharanam* starred J. V. Somayajulu, Manju Bhargavi, Chandra Mohan, and Rajyalakshmi. The soundtrack was composed by K. V. Mahadevan and remained a chartbuster. The film throws light on the chasm between Classical and Western Music based on the perspective of people from two different generations.

Sankarabharanam won the *Prize of the Public* at the "Besançon Film Festival of France" in the year 1981. It was screened at the 8th International Film Festival of India,[3] the Tashkent Film Festival, the Asia Pacific Film Festival, the Moscow International Film Festival held in May 1980, and the AISFM Film Festival. *Forbes* included J. V. Somayajulu's performance in the film on its list of "25 Greatest Acting Performances of Indian Cinema". In 2013, in an online poll conducted by *CNN-IBN* on their website as part of the hundred years celebration of Indian cinema, *Sankarabharanam* came eleventh in the poll for finding the "greatest Indian film ever."

Sankarabharanam opened to near-empty halls and by the end of the first week, all theaters were houseful for every show. It had an extraordinary run, running for more than 25 weeks in many centers. Released in Bangalore without dubbing it ran for a year. It won four National Film Awards including the Best Popular Feature Film, the first for a *South-Indian* film at the 27th National Film Awards, and seven state Nandi Awards.[10] It was later dubbed into Tamil and Malayalam under the same title. The Malayalam dub went on to run for over an year in theatres. Viswanath subsequently directed the Hindi remake *Sur Sangam*.

Story

Sankara Sastri, a widower with a daughter named Sarada, is one of the most popular Carnatic singers of the day, famed for having mastered the raga *Sankarabharanam*. Tulasi is the daughter of a *devadasi*, who admires Sastri from afar. Once, when Sastri came to their town on tour, Tulasi met him on the riverbank when Sastri was teaching his own daughter.

One morning Tulasi was so thrilled by Sastri's singing that she begins dancing on the riverbank, oblivious of her surroundings. Sastri sees her, and Tulasi also comes to her senses and abruptly stops. She expects Sastri to rebuke her. But he appreciates her sincerity and continues singing.

Tulasi's mother wants her to follow in the family tradition of becoming a courtesan, believes she can extract a high price for Tulasi from a rich man. Once the deal was struck, the man raped Tulasi. Seeing a photo of Sastri in Tulasi's room, he breaks it and taunts her by saying that she is now free to be the old Sastri's mistress. The enraged Tulasi stabs her rapist with a shard of glass from the broken frame of Sastri's photo, killing him.

At the subsequent murder trial Sastri engages a close friend, a lawyer, to defend Tulasi. Tulasi's mother is sent to jail for engaging in prostitution, while Tulasi goes free but finds herself homeless. When Sastri takes Tulasi to his own house, the rumour spreads that Tulasi has become Sastri's mistress. Engaged to sing at a temple, everyone, including Sastri's musical accompanists, leaves on seeing Tulasi. Feeling responsible for this public insult to the man she reveres, Tulasi leaves Sastri's home.

THERE ARE EPIC MOVIES IN EVERY LANGUAGE..
శంకరాభరణం
SANKARABHARANAM IS ONE IN TELUGU. A MASTER PIECE FROM DIRECTOR K VISWANATH GARU
-4 DECADES FOR SANKARABHARANAM-

Over time, while pop music is on the ascendant, the popularity of classical music wanes, Sastri loses his audience and, with them his comfortable lifestyle. Ten years later, Sastri is living in a small house with his daughter, who has grown into adulthood. Meanwhile, Tulasi has inherited her mother's property after her mother's demise.

Tulasi has a ten-year-old son, the result of her rape, and desires that he become Sastri's student. Tulasi gets her son to pretend to be homeless, entering Sastri's household as a servant. Tulasi is content to watch from a distance as her son gradually becomes Sastri's musical protege.

Pamulaparti Venkata Kameswara Rao, a schoolteacher by profession but a dilettante singer at heart, falls in love with Sarada. Although Sastri rejects the alliance at first, he agrees after hearing the man sing at the village temple.

Tulasi arranges for a concert on the day of Sarada's wedding, in a new auditorium which she named for her mentor. Sastri sings at the concert but suffers a heart attack part-way through it. His disciple, Tulasi's son, takes over from the sidelines and continues singing the song.

As Sastri watches his student with pride, he also sees Tulasi at the side of the hall and realizes that the boy is Tulasi's son. A doctor is brought to attend to Sastri, but Sastri waves him off, knowing that his end is near. As Tulasi's son completes the song, Sastri symbolically anoints the boy as his musical heir by giving his "aabharanam" (his leg bracelet) to him and dies. Tulasi comes running to her *guru*, and dies at his feet. The film ends on this tragic but uplifting note, as Sastri's newly-wed daughter and son-in-law take charge of Tulasi's son.

Recognition

- The film won the *Prize of the Public* at the "Besançon Film Festival of France" in the year 1981.
- On the centenary of Indian cinema in 2013, *Forbes* included J. V. Somayajulu's performance in the film on its list of "25 Greatest Acting Performances of Indian Cinema".
- In 2013, in an online poll conducted by *CNN-IBN* on their website as part of the hundred years celebration of Indian cinema, *Sankarabharanam* came eleventh in the poll for finding the "greatest Indian film ever."

The film won four National Film Awards, primarily in the Music categories. This makes *Sankarabharanam* the only Telugu film to win four National Film Awards at the time. The film is one of the three Telugu films to win the National Film Award for Best Popular Film Providing Wholesome Entertainment. The film also won seven Nandi Awards, including the Nandi Award for Best Feature Film. Four of the seven Nandi Awards are from the Music categories.

Legacy:

The success of this film triggered a sequence of classical films in Telugu, including *Tyagayya* (by Bapu), *Meghasandesam* (by Dasari N. Rao), and Viswanath's own follow-ups: *Saptapadi*, *Saagara Sangamam*, *Sruthi Layalu*, *Swarna Kamalam*, *Swayam Krushi*, *Sirivennela*, and *Swati Kiranam*. S.P. Balasubrahmanyam, the Telugu playback singer who rendered all the songs of Sastri's character, has often said this movie was the highlight of his career. It got 'SPB' his first National Award, and made him a household name across all of South India. Film critic Gudipoodi Srihari called it the best Telugu film he has seen after *Mayabazar*.

Please visit the web link to watch the Film:
https://www.youtube.com/watch?v=bV6qTLAJlos&ab_channel=iDreamTeluguMovies

పాటలు

பாடல்கள்

Sankarabharanam

Released on 2 February 1980, the film was released in only a very few theatres and opened to almost empty halls. However, in a week through positive reviews and word of mouth theatres were packed. The film had 216-day run at Royal theatre, Hyderabad. The film was dubbed into Malayalam and released in New Theatre, Thiruvananthapuram and Kavitha Theatre, Ernakulam on 12 September 1980, where it ran successfully for over 200 days. It is considered a cult classic in Telugu cinema especially due to the use of carnatic music that is truer to the classical form than for film.

The film won four National Film Awards, primarily in the Music categories. This makes *Sankarabharanam* the only Telugu film to win four National Film Awards at the time. The film is one of the three Telugu films to win the National Film Award for Best Popular Film Providing Wholesome Entertainment. The film also won seven Nandi Awards, including the Nandi Award for Best Feature Film. Four of the seven Nandi Awards are from the Music categories.

Please visit these web sites to listen all songs:

01]
https://www.youtube.com/watch?v=dVAJhPo-vms&ab_channel=ShijilKSudhakar

02]
https://wynk.in/music/album/sankarabharanam/QVVESU9fU2Fua2FyYWJoYXJhbmFtXzE5NzIfVGhpbmsgTXVzaWNfaW5zdHJ1bWVudGFs

03]
https://www.hungama.com/album/sankarabharanam/1479584/

04]
https://www.jiosaavn.com/album/shankara-bharanam/ZymZBLlBeD8_

05]
https://www.google.com/search?q=sankarabharanam+songs&sxsrf=APwXEdd0Kfea_b6qC-

e99FeA3cxuJ4XR0w:1685168768776&source=lnms&sa=X&ved=2ahUKEwjqxeXu7pT_AhVWumMGHeXPD30Q_AUoAHoECAEQAg&biw=1440&bih=789&dpr=1

06]
https://naasongs.com.co/shankarabharanam-1981-songs.html

List of Songs:

No.	Title	Lyrics	Playback
1.	"Brochevarevarura"	Mysore Vasudevachar	S. P. Balasubrahmanyam, Vani Jayaram
2.	"Dorakunaa Ituvanti Seva"	Veturi	S. P. Balasubrahmanyam, Vani Jayaram
3.	"Manasa Sancharare"	Sadasiva Brahmendra	S. P. Balasubrahmanyam, Vani Jayaram
4.	"Maanikya Veena" (Poem)	Mahakavi Kalidasu	S. P. Balasubrahmanyam
5.	"Omkaara Naadaanusandhanamou"	Veturi	S. P. Balasubrahmanyam, S. Janaki
6.	"Paluke Bangaaramaayena"	Bhadrachala Ramadasu	S. P. Balasubrahmanyam, Vani Jayaram
7.	"Raagam Taanam Pallavi"	Veturi	S. P. Balasubrahmanyam
8.	"Sankaraa Naadasareeraparaa"	Veturi	S. P. Balasubrahmanyam
9.	"Saamajavaragamana"	Thyagaraja, Veturi	S. Janaki, S. P. Balasubrahmanyam
10.	"Ey Teeruga Nanu"	Bhadrachala Ramadasu	Vani Jayaram

Links:

1	Sankaraa Naadasareeraparaa https://www.youtube.com/watch?v=4xrJTAKJotg&ab_channel=TvnxtMusic
2	Omkaara Naadaanusandhanam https://www.youtube.com/watch?v=DLncC95r8d0&ab_channel=iDreamTeluguMovies
3	Samaja Varagamana https://www.youtube.com/watch?v=jiES1k24o8A&ab_channel=TvnxtMusic
4	Dorakunaa Ituvanti Seva https://www.youtube.com/watch?v=94s_-MSZZGM&ab_channel=TvnxtMusic
5	Broche Varevaru Ra https://www.youtube.com/watch?v=FxwsU7WtxrM&ab_channel=TvnxtMusic
6	Dorakunaa Ituvanti Seva

	https://www.youtube.com/watch?v=UiDtwPj6rXo&ab_channel=iDreamTeluguMovies

List of Songs downloadable [Click 'Download']

01. Omkaranadhanu – Download
Artist :- S.Janaki, S.P.Balu

02. Swaras – Download
Artist :- S.Janaki, S.P.Balu

03. Raagam Thanam Pallavi – Download
Artist :- S.P.Balu

04. Sankaranadha Sarirapara – Download
Artist :- S.P.Balu

05. Ye Thiruga Nanu – Download
Artist :- Vanijairam

06. Brochevare (Western) – Download
Artist:- Pattabhi

07. Brochevarevarura – Download
Artist :- S.Janaki, S.P.Balu

08. Manasa Sancharare – Download
Artist :- Vanijairam, S.P.Balu

09. Samajavaragamana – Download
Artist :- S.Janaki, S.P.Balu

10. Manikya Veenam – Download
Artist :- S.P.Balu

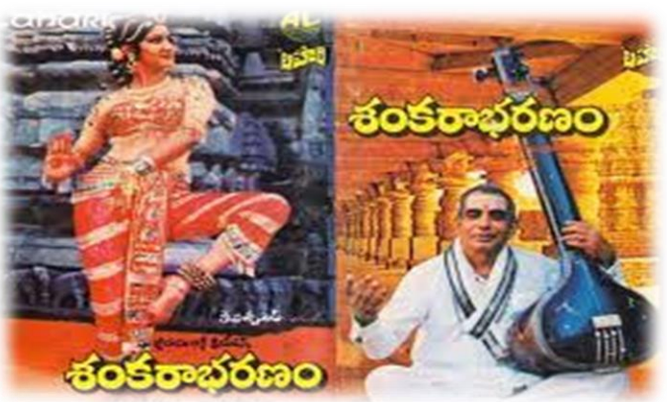
11. Paluke Bangaramayena – Download
Artist :- Vanijairam

12. Dorukuna Ituvanti Seva – Download
Artist :- Vanijairam, S.P.Balu

An Analysis:

Please visit this web link to read/know the critical review of all the songs of Sankarabharanam:

https://www.prekshaa.in/world-music-and-lyrics-k-viswanaths-cinema



SONGS

Sankarabharanam

List of Songs

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Artist :- Vanijairam

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Artist :- Vanijairam, S.P.Balu

****

A Review of Sankarabharanam

by

S Janani Rajeswari

The film opens with a quick and heady *jugalbandhi* by a 10-year-old boy and a co-passenger aboard a slow-moving boat. The mundane sounds from water pots, silver *saavi kotthu* and matchbox are turned into coherent musical notes, thus becoming a music. Sit back and let the music flow through you. Director K. Vishwanath's legendary 'Sankarabharanam' remains an epitome of path-breaking cinema. He challenged the mainstream commercial movie arena with a movie that was purely based on music.

The protagonist of the movie is neither Sankara Shastri (J. Somayajulu), a seasoned musical exponent, nor the danseuse Tulasi (Manju Bhargavi) or even her son young Sankara (Thulasi). Music is the heart and soul of the movie. Interestingly, mellifluous notes and silence overpower the dialogues. For instance, if you touch any part of Sankara Shastri's house, silence slowly breaks into melodious notes.

What could be the fine line that links a strict and staunch vocalist to a musically-inclined danseuse forced into flesh trade? Music, devotion and adulation. Tulasi adores and reveres Sankara Shastri. Sankara Shastri bears a soft corner for her and supports her in troubled times. Their connection goes beyond words but is defined by powerful silence.

Sankara Shastri is a man of many colours. He firmly holds on to his beliefs and roots while he is also open-minded. The no-nonsense guru will not accept young Sankara as his disciple unless he dedicates himself wholly to the art. He wants to get his daughter married to a man who is well-versed in music. This strict vocalist is miffed at his daughter when she sings a wrong musical note.

On the other hand, he is quite liberal in case of Tulasi and allowing her to stay at his place. Born into a lineage of flesh trade, Tulasi wants to break-free from the fetters and express herself through her dance and music. She sees an ideal mentor in

Sankara Shastri. He respects her passion and that empowers her. While Tulasi remains queasy at Sankara Shastri's house, he calmly states that being abused does not mean that a woman has lost her chastity. He deems Tulasi to be as pure as his music. Fate takes a turn when she is forced to flee to another city. She returns after 10 years with her son, Sankara.

Young Sankara is the voice between Tulasi and Sankara Shastri. He is cheerful, outspoken and lively. Musically-inclined by nature, he is sent by his mother to become Sankara Shastri's disciple. He is initially rejected by Shastri because of his blind inclination towards Western music and his non-serious attitude. Once he proves his passion for classical music, Sankara Shastri embraces him with open arms.

The director intersperses the journey of the characters with the inclination towards Western music. This also hints at the modernization of the society through the eyes of different generations. For instance, young Western music fanatics constantly mock of classical music and Sankara Shastri as being ancient. But he proves his mettle by effortlessly rendering a rather complicated western musical note. He ends that sojourn by remarking that every form of music is the same.

Even Carnatic music singers try to give a western and modern touch to Saint Thyagaraja's compositions. (Remember the infamous remixed rendition of 'Brocheva' by one of the neighbours of Sankara Shastri?). Sankara Shastri represents the deep-rooted and non-compromising generation while his daughter Sharadha represents modernity. She sticks to her classical musical roots however she is also embroiled in the new wave.

Every character in the movie is intelligently etched. This epic movie is a treat for music lovers as well as movie lovers. It is a beautiful mélange of emotion, music, silence, romance and reality. A true tribute to the silver screen.

Vishwanath's musical hit, Sankarabharanam (The Jewel of Shiva), is often presented as the film that transformed the Telugu film industry in 1980s. Proudly identifying with the grand Karnatic musical tradition of the Telugus, the movie introduced classical music to the mass audiences and went on to become a runaway success. Also remarkable is the fact that S.P.Balasubramanyam flawlessly rendered all the songs with no previous classical training or experience. **The film spawned a whole genre: Bapu's Thyagayya(1981), Dasari Narayana Rao's Megha Sandesam (1982), Singeetam Srinivasa Rao's 'Sangeeta Samrat (1984), Vams's Sitara (1984), and Viswanath's own sequel Sagara Sangamam (1983) and Swathi Muthyam (1985).** Veturi Sundararaamamurthy's lyrics add a whole new dimension of depth to the remarkable songs in this movie. Unfortunately, they might remain inaccessible even to many Telugu speaking people, especially the younger ones today. With the help of Ms.Brij Baala, we bring you the following translations of the songs. In this issue, we present the first two songs; The last three songs Maanasa Sancharare, Brochevaarevarura and Dorakuna Ituvanti Seva will be presented in the next issue.

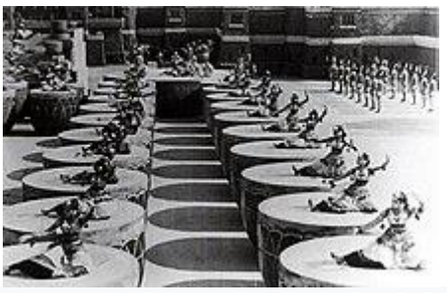
சந்திரலேகா

Chandralekha	
Theatrical-release Poster	
Directed by	S. S. Vasan
Written by	K. J. Mahadevan Subbu Sangu Kittoo Naina
Produced by	S. S. Vasan
Starring	T. R. Rajakumari M. K. Radha Ranjan
Cinematography	Kamal Ghosh K. Ramnoth (uncredited)
Edited by	Chandru
Music by	S. Rajeswara Rao (songs)
Lyrics	Papanasam Sivan
Production company	Gemini Studios
Distributed by	Gemini Studios
Release date	• 9 April 1948
Running time	193—207 minutes
Country	India
Languages	• Tamil • Hindi
Budget	₹3 million

Introduction

Chandralekha (also spelt ***Chandraleka***) is a 1948 Indian historical adventure film produced and directed by S. S. Vasan of Gemini Studios. Starring T. R. Rajakumari, M. K. Radha and Ranjan, the film follows two brothers (Veerasimhan and Sasankan) who fight over ruling their father's kingdom and marrying the village dancer, Chandralekha.

Development began during the early 1940s when, after two successive box-office hits, Vasan announced that his next film would be entitled *Chandralekha*. However, when he launched an advertising campaign for the film he only had the name of the heroine from a storyline he had rejected. Veppathur Kittoo (one of Vasan's storyboard artists) developed a story based on a chapter of George W. M. Reynolds' novel, *Robert Macaire: or, The French bandit in England*. Original director T. G. Raghavachari left the film more than halfway through because of disagreements with Vasan, who took over in his directorial debut.



The drum-dance scene was considered *Chandralekha*'s highlight by critics.

Originally made in Tamil and later in Hindi, *Chandralekha* spent five years in production (1943–1948). It underwent a number of scripting, filming and cast changes, and was the most-expensive film made in India at the time. Vasan mortgaged all his property and sold his jewellery to complete the film, whose cinematographers were Kamal Ghosh and K. Ramnoth. The music, largely inspired by Indian and Western classical music, was composed by S. Rajeswara Rao and M. D. Parthasarathy with lyrics by Papanasam Sivan and Kothamangalam Subbu.

Chandralekha was released on 9 April 1948. Although the film received generally-positive reviews, it did not recoup its production costs. Vasan directed a Hindi version with some changes, including re-shot scenes, a slightly altered cast, and Hindi dialogues from Agha Jani Kashmiri and Pandit Indra. The Hindi version was released on 24 December of that year, becoming a box-office success. South Indian cinema became prominent throughout India with the film's release, and it inspired South Indian producers to market their Hindi films in North India.

Story

Veerasimhan and Sasankan are the sons of a king. When Veerasimhan rides through a village, he meets a local dancer named Chandralekha and they fall in love. At the palace, the king decides to abdicate his throne in favour of Veerasimhan. This enrages Sasankan, Veerasimhan's younger brother, who forms a gang of thieves; they embark on a crime spree. Chandralekha's father is injured in the ensuing chaos, and dies shortly afterwards. The orphaned Chandralekha joins a band of travelling musicians, whose caravan is raided by Sasankan's gang.

Sasankan orders Chandralekha to dance for him, which she does only after being flogged, but she soon escapes. He later ambushes Veerasimhan and takes him prisoner. Chandralekha watches Sasankan's men imprison Veerasimhan in a cave and seal its entrance with a boulder. She rescues him with the aid of elephants from a passing circus troupe. Veerasimhan and Chandralekha join the circus to hide from Sasankan's men.

When Sasankan returns to the palace, he imprisons his parents, declares himself king and sends a spy to find Chandralekha.

The spy sees Chandralekha performing in the circus, and tries to capture her. Veerasimhan saves her; they escape and join a group of gypsies. When Veerasimhan goes to find help, Sasankan's men capture Chandralekha and bring her to the palace. When Sasankan tries to woo Chandralekha, she pretends to faint every time he approaches her. One of her circus friends comes to Sasankan disguised as a gypsy healer and claims that she can cure Chandralekha of her "illness". Behind locked doors, the two women talk. Sasankan is pleased to find Chandralekha miraculously cured and apparently ready to accept him as her husband; in return, he agrees to her request for a drum dance at the royal wedding.

Huge drums are arranged in rows in front of the palace. Chandralekha joins the dancers, who dance on the drums. Sasankan is impressed with Chandralekha's performance but, unknown to him, Veerasimhan's soldiers are hiding inside the drums. As the dance ends, they rush out and attack Sasankan's men. Veerasimhan confronts Sasankan, and their lengthy sword fight ends with Sasankan's defeat and imprisonment. Veerasimhan releases his parents and becomes the new king, with Chandralekha as his queen.

Filming

Chandralekha began filming in 1943. Raghavachari directed more than half the film, but after differences of opinion with Vasan over the shooting of scenes at the Governor's Estate (now Raj Bhavan, Guindy) he left the project. Vasan took over, for his directorial debut.

The film did not originally include circus scenes. Vasan decided to add them halfway through production, and the screenplay was changed. For the scene where Veerasimhan is freed from a cave by elephants, "hundreds" of circus elephants were used. Kittoo travelled throughout South India and Ceylon (now Sri Lanka), seeing over 50 circuses before he chose the Kamala Circus Company and Parasuram Lion Circus; Vasan employed Kamala for a month. The circus scenes were shot by K. Ramnoth. Kittoo reminisced about the cinematographer's work:

In those days, we had no zoom lenses and yet Ramnoth did it. One night, while Chandralekha is performing on the flying trapeze, she notices the villain's henchman in the front row. She is on her perch high up and he is seated in a ringside chair. Shock hits her and to convey the shock the camera zooms fast from her to the man. Today, with a fast zoom shot it can be done very easily, but there was no such lens forty years ago. Ramnoth did it using the crane. He planned it well and rehearsed the shot for long. He took the shot 20 times and selected the best "take".

After Raghavachari's departure, the drum-dance scene he directed remained in the film. The scene involved 400 dancers and six months of daily rehearsals. It was designed by chief art director A. K. Sekhar, choreographed by Jayashankar and filmed with four cameras by Kamal Ghosh. Randor Guy estimated that the scene cost ₹500,000 (about US$105,000 in 1948); in his 2015 book, *Madras Studios: Narrative, Genre, and Ideology in Tamil Cinema*, Swarnavel Eswaran Pillai estimated that the scene cost ₹200,000—the entire budget of a typical Tamil film of the period. The scene included

the Kathakali and Bharatanatyam classical dances and the Sri Lankan Kandyan dance. A. Vincent, who later became an established cinematographer and director in Malayalam cinema, assisted Ghosh in this film.

During post-production, Vasan asked Ramnoth his opinion of the scene when hundreds of Veerasimhan's warriors storm the palace to rescue Chandralekha from Sasankan. Although the scene's photography, shots and action had been unanimously praised by others, Ramnoth was quiet before saying that the suspense might be ruined if the scene was shown uncut. This sparked a discussion; Vasan advised the film editor Chandru to edit in accordance with Ramnoth's direction, and was impressed with the result. C. E. Biggs was the film's audio engineer.

Chandralekha was in production for five years (1943–1948), with changes to its story, cast and filming which generated substantial time and cost overruns. The film ultimately cost ₹3 million (about $600,000 in 1948), and was the most-expensive Indian film at the time. Vasan mortgaged all his property, received financial assistance from *The Hindu* editor Kasturi Srinivasan and sold his jewellery to complete the film. Adjusted for inflation, *Chandralekha* would have cost $28 million in 2010. According to historian S. Muthiah, with the free-floating exchange rate in effect at the time it was the first film with a budget of over a million dollars made outside the United States.

Sixty years ago, the biggest box office hit of Tamil cinema was released.
When made by the same studio in Hindi, it was so great a success
that it opened up the theatres of the North to films made in the South.
This is the story of the making of that film, *Chandralekha*.

— Film historian and columnist Randor Guy

Resource:

https://en.wikipedia.org/wiki/Chandralekha_(1948_film)

Please visit the web link to watch the Film

https://www.youtube.com/watch?v=5PhMW4jnIvA&ab_channel=PyramidTalkies

பாடல்கள்

சந்திரலேகா

https://en.wikipedia.org/wiki/Chandralekha_(soundtrack)

Chandralekha	
Soundtrack album by **S. Rajeswara Rao** and **M. D. Parthasarathy**	
வெளியீடு	1948
வகை	திரைப்பட ஒலிப்பதிவு
மொழி	• தமிழ் • ஹிந்தி
லேபிள்	EMI

Introduction

Chandralekha's soundtrack was composed by S. Rajeswara Rao, with lyrics by Papanasam Sivan and Kothamangalam Subbu. The background score was composed by M. D. Parthasarathy, who was assisted by R. Vaidyanathan and B. Das Gupta. The soundtrack album features 11 tracks in the original Tamil version, whereas the Hindi version has 13 tracks.

Composition

The music was influenced by Carnatic and Hindustani music, Latin American and Portuguese folk music and Strauss waltzes. According to M. K. Raghavendra, *Chandralekha* has "snatches from [Richard] Wagner and [Nikolai] Rimsky-Korsakov (*Scherezade*) being used at dramatic moments." "Naattiya Kuthirai", not originally part of the film, was added during final production. Sundari Bai spent over a month rehearsing the song. M. D. Parthasarathy was the sole singer of "Aathoram Kodikkalam" and co-singer of "Naattiya Kuthirai" J. Cooling Rajaiah played accordion and piano in the film's gypsy song. The circus chorus was adapted from "The Donkey Serenade" in Robert Z. Leonard's 1937 film, *The Firefly*. "Sanjh Ki Bela", from the Hindi soundtrack, is loosely based on "Sanjh Ki Bela Panchhi Akela" from *Jwar Bhata* (1944).

Chandralekha's music helped make it one of the most-successful Indian musical films of the 1940s, and it "created an atmosphere for a number of music directors influenced by Western music" in Tamil cinema. In his 1997 book, *Starlight, Starbright: The Early Tamil Cinema*, Randor Guy said that Parthasarathy and Rajeswara Rao "created a fine blend of lilting music of many schools." Writing for *Screen* in April 1998, film historian M. Bhaktavatsala described *Chandralekha*'s songs as "distinct and standing on [their] own, with barely any background score attempting to interlink anything, just periods of silence." Historian V. Sriram stated in 2018 that, although the film had no memorable songs, "Aayilo Pakiriyama", sung by Krishnan, Madhuram and Sundari Bai, was his favourite one.

Initial Stages

Rajeswara Rao recalled in a 1993 interview for *The Hindu* that it took him over a year to compose the film's music, with much of his time devoted to the drum-dance scene: "As the dancers performed, we used to rehearse and compose the music. It was done with incredibly few instruments. We used a piano, ten double-bass violins, and drums from Africa, Egypt, and Persia which we have acquired from an African War troupe." Rao was paid ₹1,500 as a salary, during the film's production.

For the Hindi soundtrack, S. S. Vasan offered most of the song to Uma Devi, who later became popularly known as Tun Tun. She initially hesitated, feeling that "[they] were beyond her capabilities", but was supported by Rajeswara Rao (who "worked hard on her"). The film was a breakthrough for Uma Devi, despite breaching her contract with producer Abdur Rashid Kardar, who terminated her contract in retaliation. This and the "dwindling fortunes" of the film industry after India's independence from the British Raj eventually ended her career in playback singing.

List of Songs

The songs were composed by My S Rajeswara Rao with lyrics by Mr Papanasam Sivan and Kothamangalam Subbu. The background score was composed By Mr MD Parthasarathy, who was assisted by Mr R Vaidyanathan and Mr B Das Gupta. There are 11 songs in the original Tamil version, whereas the Hindi version has 13 tracks.

எண்	பாடல்	பாடியோர்	நீளம்

1	இந்திரே என்பது குதூகலம்	டி.ஆர்.ராஜகுமாரி	1:09
2	ஆத்தோரம் கொடிக்கனம்	எம்.டி. பார்த்தசாரதி	2:23
3	பாடாதே பாடாதே நீ	எம்.எஸ்.சுந்தரிபாய்	3:29
4	நாட்டிய குதிரை	எம்.டி. பார்த்தசாரதி	4:09
5	நமஸ்தே சுதோ	கூட்டாக பாடுதல்	4:10
6	குழு நடனம்	(கருவி)	1:25
7	ஆயிலோ பக்கிரியாமா	என்.எஸ்.கிருஷ்ணன் டி.எஸ்.மதுரம் எம்.எஸ்.சுந்தரிபாய்	3:10
8	மனமோகன சாரனே	டி.ஆர். ராஜகுமாரி	2:30
9	முரசு ஆட்டம்	புறை நடனம்: வாத்தியம்	5:59
10	ஆடுவேன் மயிலை நான்	டி.ஆர். ராஜகுமாரி மாயவரம் வேணு	2:31
11	வானமெங்குமே நிறைந்து	டி.ஆர். ராஜகுமாரி மாயவரம் வேணு	2:20

Music

Chandralekha's soundtrack was composed by S. Rajeswara Rao, with lyrics by Papanasam Sivan and Kothamangalam Subbu. R. Vaidyanathan and B. Das Gupta collaborated with M. D. Parthasarathy on the background music. Rajeswara Rao recalled in a 1993 interview for *The Hindu* that it took him over a year to compose the film's music, with much of his time devoted to the drum-dance scene: "As the dancers performed, we used to rehearse and compose the music. It was done with incredibly few instruments. We used a piano, ten double-bass violins, and drums from Africa, Egypt, and Persia which we have acquired from an African War troupe." Rao's salary was ₹1,500. The music was influenced by Carnatic and Hindustani music, Latin American and Portuguese folk music and Strauss waltzes.[65][66] According to M. K. Raghavendra, *Chandralekha* has "snatches from [Richard] Wagner and [Nikolai] Rimsky-Korsakov (*Scherezade*) being used at dramatic moments."

"Naattiya Kuthirai", not originally part of the film, was added during final production. Sundari Bai spent over a month rehearsing the song. M. D. Parthasarathy was the sole singer of "Aathoram Kodikkalam" and co-singer of "Naattiya Kuthirai". J. Cooling Rajaiah played accordion and piano in the film's gypsy song. The circus chorus was adapted from "The Donkey Serenade" in Robert Z. Leonard's 1937 film, *The Firefly*. Vasan offered most of the songs on the Hindi soundtrack to Uma Devi, who later became popularly known as Tun Tun. She initially hesitated, feeling that "[they] were beyond her capabilities", but was supported by Rajeswara Rao, who "worked hard on her". "Sanjh Ki Bela", from the Hindi soundtrack, is loosely based on "Sanjh Ki Bela Panchhi Akela" from *Jwar Bhata* (1944). *Chandralekha*'s music helped make it one of the most-successful Indian musical films of the 1940s, and it "created an atmosphere for a number of music directors influenced by Western music" in Tamil cinema.

பாடல்கள்

ஒரு பார்வை

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How 'Chandralekha,' a 1948 Tamil film, paved the way for big-budget Indian films

by

N Vinod Kumar

[16 Apl 2023]

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Seventy-five years ago, Chandralekha, the first big-budget Tamil film, released on April 9, 1948. It marked a momentous occasion, and a turning point, in the history of Tamil cinema and Indian cinema as a whole. Produced and directed by media mogul SS Vasan, this big-budget film broke new ground by incorporating elements of entertainment on screen.

In December of the same year, the film was also dubbed in Hindi, which opened up new markets for Tamil films in North India. "Vasan's film marked the first real assault on the Hindi film market, and he captured it with masterly ease. His success paved the way for a series of Hindi films from the South, made under the banners of AVM, Vauhini, Prasad, and Devar," said P Neelakantan, former principal, MGR Government Film and Television Institute, Chennai, in his article "Progress of Tamil Cinema," in Fifty Years of Indian Talkies, 1931-1981: A Commemorative Volume, published by Indian Academy of Motion Picture Arts & Sciences, Bombay, 1981).

As Chandralekha celebrates its diamond jubilee this year, revisiting the film provides insight into the commercial elements that SS Vasan introduced in his work. Though it

required a significant investment, it elevated the film to new heights, and laid the foundation for big-budget films in the Tamil film industry, long before the term 'pan-India' became popular in trade parlance.

The story of inspiration

It is interesting to note that some production houses in Tamil film industry, like Vasan's Gemini Studios in Chennai, had their own "story department", where a group of writers, after many brainstorming session, came up with a script. They would get a collective credit — "*kathai: kathai ilaakaa*" (Story: Story Department) — instead of an individual writer's name.

Drawing inspiration from the works of American film producer and director Cecil B. DeMille, who was famous for movies like *The Ten Commandments* (1923), Vasan aspired to create a grand and captivating entertainer. To achieve this goal, he tasked his story department with developing a script that could showcase his vision's grandeur and spectacle.

Before *Chandralekha*, Gemini Studios had made successful heroine-centric features like *Mangamma Sabatham* and *Balanagamma*. They were written by Gemini writers, like Kothamangalam Subbu, Ki. Ra. Sangu Subramaniam, Veppathur Kittoo, and others. After the success of the two films, the writers came up with another heroine-centric story.

"When Vasan's story department pitched the story of a tough and talented woman who outwits a vicious bandit, culminating in the ultimate insult of slashing off his nose and filling the bloodied wound with hot, red chili powder, Vasan initially found it too gruesome, crude, and vulgar. However, the name of the woman, Chandralekha, stayed with him even after he dismissed the story," says film historian Randor Guy.

After three months, the story department presented Vasan with a script that drew inspiration from the English novel, *Robert Macaire: Or, the French Bandit in England* (1856) by George WM Reynolds.

'A small kingdom'

Gemini Studios began shooting the film in 1943, and over the next five years, it went through a series of re-writes, re-shoots, and re-edits, ultimately costing over Rs 3 million. "It was the most expensive movie made in India till then," writes Guy in his book *Starlight, Starbright: The Early Tamil Cinema* (1997). He further adds that Gemini Studios, located in the heart of the city, thereafter became a bustling hub of film-making activity.

Kothamangalam Subbu, the film's assistant director**,** reminisced years later about the production process of *Chandralekha*, stating, "During the making, our studio looked like

a small kingdom… horses, elephants, lions, tigers in one corner, palaces here and there, over there a German lady training nearly a hundred dancers on one studio floor, a shapely Sinhalese lady teaching another group of dancers on real marble steps adjoining a palace, a studio worker making weapons, another making period furniture using expensive rosewood, set props, headgear, and costumes, Ranjan undergoing fencing practice with our fight composer 'Stunt Somu', our music directors composing and rehearsing songs in a building… there were so many activities going on simultaneously round the clock."

Circus, elephants, choreography

The main reason for the film's enormous success was the incorporation of elements such as circus, elephants, and grand choreography within the script, instead of adding them as mere embellishments. For instance, the character of Chandralekha (played by TR Rajakumari) rescues Prince Veerasimhan (MK Radha) with the help of elephants from a circus troupe.

"The sequence of elephants moving in a single file on a mud track, followed by cages with big cats and clowns singing a lively song, is one of the most memorable moments in Indian film history," writes S. Theodore Baskaran, a film historian and environmental writer, in his 2013 article "The Elephant in Tamil Films," written for *Hasti*, a symposium on elephants.

In the later part of the film, Chandralekha is seen trying to escape from the clutches of the villain Sashankan (Ranjan) by taking refuge with a circus troupe, where she eventually becomes a gymnast herself. The movie's screenplay required scenes depicting circus performances and artistes' training sessions, making it one of the earliest Tamil films to feature an actual circus troupe. This proved to be a major attraction for audiences at the time.

Vasan, who believed in creating spectacle for the masses, had a particular fondness for elephants, in addition to his love for race horses, and used them extensively in two of his films, he adds. "In 1948, visitors to the Gemini Studios' campus in Madras would have been surprised to see numerous elephants being kept and looked after there, making it look like an elephant camp," says Baskaran.

"During the shooting of *Chandralekha*, which was being filmed at the time, two famous circus companies, Kamala Circus and Parasuram Lion Circus, were camped on the studio grounds. After the movie's completion, at least one of these companies changed its name to Gemini Circus," he adds.

It's worth noting that since *Chandralekha*, many other Tamil films have used elephants as an entertainment factor, primarily to attract children.

In the climax of the film, there was a grand dance sequence arranged by the heroine. Dancers performed on a number of tall and big drums, inside which the hero's men were hiding, waiting to come out and fight the villain. The scene was reminiscent of the Trojan Horse and created a thrilling moment for the audience.

"Vasan had nearly 400 dancers on monthly salary, and they had daily rehearsals for six months; that single sequence cost Vasan Rs 5 lakh (half a million) in the 1940s, it was said. The man who designed all this was Chief Art Director A.K. Sekhar, whose contribution was palatial splendour. The two music composers, M.D. Parthasarathy and S. Rajeswara Rao, created a wonderful blend of music styles, including Carnatic, Hindustani, and even Western music such as waltzes and jazz. Many of the songs from the movie became hits," says Guy.

The impact of ***Chandralekha***

To top it all, Vasan launched a massive publicity campaign that made the nation sit up and take note, adds Guy. "His budget was said to have been nearly a million rupees, an incredible sum in those days. Full-page ads, huge multi-coloured posters, glossily printed brochures, press books, expensively printed songbooks, were to be seen everywhere… it was all unheard of in India," he writes.

P Thirunavukkarasu, editor, *Nizhal*, a film magazine, tells The Federal that it was after the success of *Chandralekha* that Bollywood gained confidence to create huge sets. "After watching the film, noted filmmaker V. Shantaram expressed his concerns about the survival of Hindi cinema if Tamil films continued to spend money like this. The huge sets erected by Gemini Studios commanded awe and respect, and it was this film that inspired and gave courage to Bollywood to create grandiose productions like K. Asif's *Mughal-E-Azam* (1960)," he says.

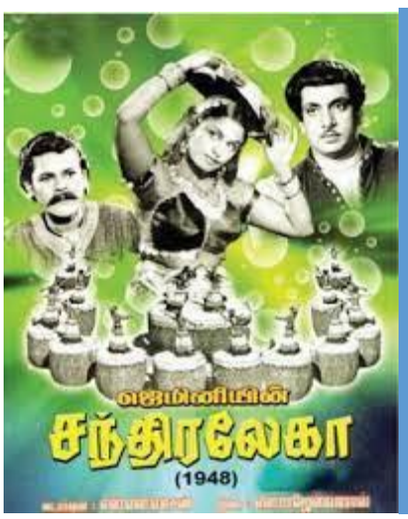
However, Baskaran offers a different perspective. While many claims have been made about the film, such as it having 200 prints at the time of its release, the film itself does not make any social commentary, he notes.

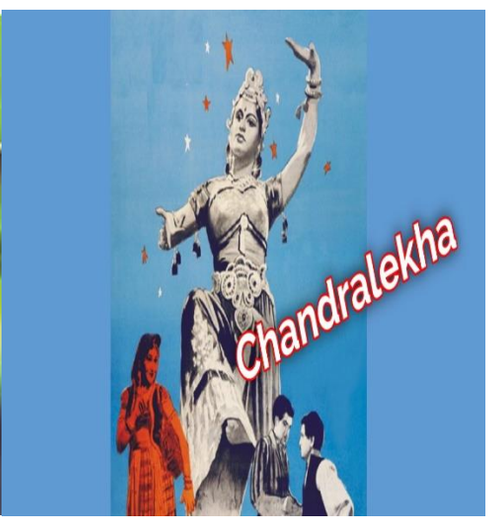
"The film's sole purpose is entertainment. The makers did not concern themselves with the period of the story, which includes fencing fight scenes and guns, with no clear mention of place," he says. "However, it was this film that established the norm that an entertaining film should have dance, fight sequences, and a male gaze as main ingredients. *Chandralekha* made a lot of money, which is why the same formula is still being followed in Tamil cinema today," he adds.

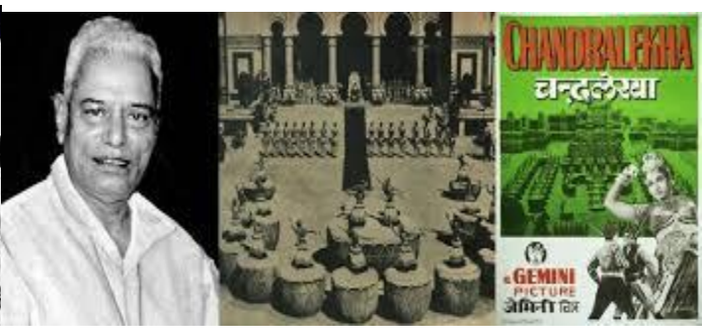
Baskaran goes on to criticize *Chandralekha* for lowering the standards of Tamil cinema. He notes that while this film was being made, it was at the same time that movies like Vittorio De Sica's *Bicycle Thieves* (1948) were being produced in other parts of the world.

Please visit these web links to watch some dramatic scenes from the Film:

01] Manamohana Saaranae <:> Chandralekha <:> TR Rajakumari | MK Radha https://www.youtube.com/watch?v=tHm6Mtq26_o&ab_channel=PyramidMusic
02] Chandralekha Old Full Movie Climax https://www.youtube.com/watch?v=z5x0QPvL_DY&ab_channel=RajVideoVision
03] Chandralekha (1948) Hindi - Drum Dance https://mediaspace.illinois.edu/media/t/1_yv4xo4a1







ചെമ്മീൻ

செம்மீன்

Chemmeen

Poster

Directed by	Ramu Kariat
Screenplay by	S. L. Puram Sadanandan
Based on	*Chemmeen* by Thakazhi Sivasankara Pillai
Produced by	Babu Ismail Sait (Kanmani Babu)
Starring	Sathyan Sheela Madhu Kottarakkara Sreedharan Nair
Cinematography	Marcus Bartley U. Rajagopal
Edited by	Hrishikesh Mukherjee K. D. George
Music by	Salil Chowdhury
Production company	Kanmani Films

Release date	• 19 August 1965
Country	India
Language	Malayalam
Budget	₹8 lakhs
Box office	₹40 lakhs

Resource: https://en.wikipedia.org/wiki/Chemmeen

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Introduction

Chemmeen (lit. 'The Prawn') is a 1965 Indian Malayalam-language romance film, based on the novel of the same name by Thakazhi Sivasankara Pillai. It was adapted into a screenplay by S. L. Puram Sadanandan, directed by Ramu Kariat, and produced by Babu Ismail Sait under the banner Kanmani Films. The film stars Sheela as Karuthamma, Madhu as Pareekutty, Kottarakkara Sreedharan Nair as Chembankunju, and Sathyan as Palani. The film tells the story of a pre-marital and later extra-marital relationship between Karuthamma, the daughter of an ambitious fisherman, and Pareekutty, the son of an affluent trader.

The theme of the film is a popular legend among the fishermen communities along the coastal Kerala State in southern India regarding chastity. If a married fisher woman is faithless when her husband is out in the sea, the Sea Goddess (*Kadalamma* literally meaning the Mother Sea) would consume him. It has cinematography by Marcus Bartley and U. Rajagopal, and editing by Hrishikesh Mukherjee and K. D. George. The original score and songs were composed by Salil Chowdhury, with lyrics by Vayalar, and songs featuring the voices of K. J. Yesudas, P. Leela, Manna Dey and Santha P. Nair.

The film released on 19 August 1965. It received strongly positive critical reviews and was recognised as a technically and artistically brilliant film. This movie was a blockbuster and broke many records. It is usually cited as the first notable creative film in South India and is one of the popular cult classics in Malayalam cinema. It was also the first South Indian film to win the Indian President's Gold Medal for the Best Film, which it did so in 1965. It was screened at various international film festivals and won awards at the Cannes and Chicago festivals. The film was included in the list of *100 greatest Indian films* by IBN Live. *Chemmeen* was dubbed and released in Hindi as *Chemmeen Lahren* and in English as *The Anger of the Sea*. A sequel, *Thirakalkkappuram*, was released in 1998.

Legacy

Chemeen is regarded as a classic in Indian cinema and has achieved cult status in Malayalam cinema; one of Kariat's most celebrated films, regarded by critics as a masterpiece of Malayalam cinema, credited with simultaneously helping to popularize South Indian cinema in the North and influencing later South Indian films. It became the first South Indian film to win President's Gold Medal for the Best Film. The

film also became the first Indian film to win the Certificate of Merit at the Chicago International Film Festival and the Gold Medal at the Cannes Film Festival. The Kerala State government conducted the golden jubilee celebrations of *Chemmeen* on April 8, 2017 in Alappuzha. CM Pinarayi Vijayan had inaugurated the event.

In 2013, in an online poll conducted by *CNN-IBN* on their website as part of the 100 years celebration of Indian cinema, *Chemmeen* came 23rd in the poll for finding the "greatest Indian film ever". In 2017, Kamal Haasan included the film in his list of 70 favorite movies, stating "Chemeen ceased to be a Malayalam film, it became the pride of south India, a national film. It's a grown-up love story. The music by Salil Chowdhury, the editing by Hrishikesh Mukherjee, the direction by Ramu Kariat…today it looks like a simple film. But it's stunning." In 2005, Mohanlal listed *Chemeen* in his list of top ten best Indian films of all time, stating "*Chemmeen* is a classic. Even today, its charm has not diminished." In 2016, on the occasion of India celebrating its 70th Independence day, news agency *NDTV* compiled a list called "70 Years, 70 Great Films" and *Chemmen* was among the four Malayalam films that found place in the list.

Awards

- National Film Award for Best Feature Film
- Filmfare Award for Best Film - Malayalam won by *Hasam Ismail* (1966)
- Certificate of Merit at the Chicago International Film Festival
- Gold Medal at the Cannes Film Festival for Best Cinematography – Marcus Bartley

Please visit the web link to watch the Film:

https://www.youtube.com/watch?v=bGJrCK0y7Bw&ab_channel=MalayalammovieTV

SONGS

செம்மீன்

Chemmeen	
Soundtrack album by Salil Chowdhury	
Released	1965
Recorded	Bharani Studio Recording Theatre, Madras
Genre	World Music
Label	HMV
Producer	Babu Ismail Sait
Salil Chowdhury chronology	
Chand Aur Suraj (1965)	***Chemmeen*** (1965)
'Ezhuraathrikal' (1968)	

Introduction

A set of songs which took birth about six decades ago still looks so fresh and beautiful with Music maestro Salil Chowdhury makes us to believe the unbelievable. A music composer, with his magical music, transformed the movie " Chemmeen" to attain immortality. With late Vayalar Ramavarma penning those beautiful songs , each songs has its own beauty , each of which had a different story to tell. The manner in which each of these songs has been picturised , each frame of which was worth watchable. Late Ramu Kariyat with the able support from his team mates

consisting of so many stalwarts came out with a movie that will live in the hearts of movie lovers for generations to come.

Soundtrack

The music was composed by Salil Chowdhary and the lyrics were written by Vayalar Ramavarma. *Chemmeen* marked Salil Chowdhary's debut in South Indian music.

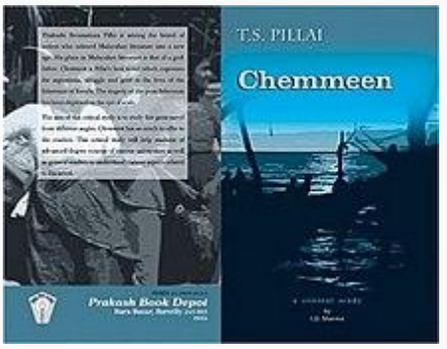
No.	Song	Singers	Lyrics	Length (m:ss)
1	"Kadalinakkare Ponore"	K. J. Yesudas	Vayalar Ramavarma	3:48
2	"Maanasamaine Varoo"	Manna Dey	Vayalar Ramavarma	3:12
3	"Pennaale Pennaale"	K. J. Yesudas, P. Leela, Chorus	Vayalar Ramavarma	5:39
4	"Puthan Valakkare"	K. J. Yesudas, P. Leela, Chorus, K. P. Udayabhanu, Shantha P. Nair	Vayalar Ramavarma	3:19
5	Theme Music	Instrumental		2:20

Please visit the web llink to watch/listen the songs:

Chemmeen - Full Album | Madhu, Sathyan, Sheela | Salil Chowdhury | Vayalar
https://www.youtube.com/watch?v=O-7qCHhjsHE&ab_channel=SaregamaTelugu

ചെമ്മീൻ

Chemmeen

Chemmeen	
 First English edition cover	
Author	Thakazhi Sivasankara Pillai
Original title	ചെമ്മീൻ
Country	India
Language	Malayalam
Genre	Romance, Drama
Publisher	National Book Stall, D. C. Books
Publication date	1956
Published in English	1962
Pages	207
ISBN	9788171305506
Preceded by	*Randidangazhi*
Followed by	*Enippadikal*

Chemmeen (Malayalam: ചെമ്മീൻ, *cemmīn* [ʧemmi:n], lit. prawn) is a Malayalam novel written by Thakazhi Sivasankara Pillai in 1956. *Chemmeen* tells the story of the relationship between Karuthamma, the daughter of a Hindu fisherman, and Pareekutti, the son of a Muslim fish wholesaler.

The theme of the novel is a myth among the fishermen communities along the coastal Kerala State in the Southern India. The myth is about chastity. If the married fisher woman was adulterous when her husband was in the sea, the Sea Goddess (*Kadalamma* literally means Mother Sea) would consume him. It is to perpetuate this

myth that Thakazhi wrote this novel. It was adapted into a film of same name, which won critical acclaim and commercial success.

Thakazhi made a departure from a vowed commitment to realism as it appeared in his works till then he brought in a fresh breeze of lyricism and romanticism. The novel acquires the quality of a fable in which life in the fishermen's community is depicted with great emotional detail. The customs, taboos, beliefs, rituals and the day-to-day business of living through the pain of stark existence come alive magically through Thakazhi's pen.

Please visit the web link to watch/listen the songs:

https://www.youtube.com/watch?v=Qv5p8OwwbYE&ab_channel=RameshThunoli

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Chemmeen (1965)
The Wrath of the Sea a.k.a The Shrimp
(Malayalam)
Dir: Ramu Kariat, Story: Thakazhy Shivshankar Pillai, Lyrics: Vayalar

Title Music

Nr	Song	Singer	Other known variations						
			Hnd	Mal	Tam	Tel	Kan	Bng	Oth
CM1	Pennaley pennaley	K.J.Yesudas P.Leela	CL2	-	-	-	-	-	-
CM2	Puthan purakkare	K.J.Yesudas,P.Leela K.P.Udaybhanu Shantha P.Nair	CS1 CL4	-	-	-	-	SC8 KB1	-
CM3	Maanasamaine varu	Manna Dey	CL3	-	-	-	-	SW3	-
CM4	Kadalinakkara	K.J.Yesudas	CL1	-	-	-	-	OS23	-

Kerala's one of the most renowned directors Ramu Kariat's film about the Kerala fishing community and their lives based on a story by Thakazhy Shivashankar Pillai. Hrishikesh Mukherjee's tight editing helped it considerably. Kariat also took quite a gamble by asking Salil to compose the music for his film against all advice. "Chemmeen" became one of the most talked about Malayalam films ever and established Salil as a household name in Kerala. Kariat later used Salil for "Ezhu Raathrikal"(1970) and "Karumbu"(1984.) "Chemmeen" received the President's Award in 1965. A dubbed hindi version of "Chemmeen" was later released as "Chemmeen Lahren". The songs of "Chemmeen" are still popular after all these years and the film is still as popular as ever. The song "Pennale pennale" in fact has become one of the most popular songs in Malayalam. Salil's reputation as a music director was firmly established in South India specially in Kerala. All

together he composed music for over 25 Malayalam films and several Tamil, Telugu and Kannada films.

Song#CM2 is really a mixture of two songs ingeniously merged together! It starts with the melody of "shuno shuno go sabey" (Kishore in bengali film "Kobita") followed by the antara in the melody of "jaa re jaa aamaar aashaar" by Sabita which is the bengali version of "baag mei.n kali khili". After the antara Salil used the interlude music from "jaa re jaa" to great effect. Quite impressive really. Its interesting to see that the Chemmeen song and Sabita's "jaa re jaa" were recorded in 1965 where as "Kobita" was made in 1977. So one starts wondering about the origin of the melody in "shuno shuno go sabey".

Song#CM3 also has some interlude music from "baag mei.n kali khili" ! Looks like Salil just couldn't get rid of that tune from his head!

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The Unforgiving Sea: Faith, Ecocriticism and Transcendentalism in

Takazhi Sivasankara Pillai's Chemmeen

by

Sakhir Naid, Christ University

*****

Abstract: Faith and ecology are often major influences and/or themes in transcendental ideas. While transcendentalism can be argued as a solely American literary movement, this paper seeks to explore transcendental ideas in Narayana Menon's English translation of acclaimed Malayalam writer, T. S. Pillai's novel Chemmeen, as transcendentalism was inspired by Indian religions in the first place. It will also explore the themes of ecocriticism and faith through studying the relationship of the small fishermen community and the sea, as depicted in the novel. Key Words: Ecocriticism, Transcendentalism, Faith.

Review of Literature: Many scholars have written articles on the common themes in T. S. Pillai's works, especially that of poverty and socialism. His novels have been seen as a social commentary on the plight of the depressed, poverty-stricken classes. Chemmeen, however, while dealing with another depressed, poverty-stricken community, explores themes beyond realism and socialism, and veers more towards romanticism. Scholars like S. Karunya have explored the theme of ecocriticism several times while analyzing the work, but transcendentalism is seldom looked upon, if not undiscovered. This paper looks at the commonly discussed theme of ecocriticism in confluence with transcendentalism.

Transcendentalism as a philosophy believes in the correspondence between the Universe and Man, the Microcosm and the Macrocosm, between Nature and Man. Man is both a part and an embodiment of nature. He is always connected to his surroundings and

depends completely on Nature for his livelihood, later leading to worshipping of nature. Man has always worshipped the creator and feared the destroyer, naming him God. In Hinduism, the threefold characteristics of Nature, of creating, nurturing and destroying, have been anthropomorphised into the Holy Trinity, of Brahma The Creator, Vishnu The Protector and Shiva The Destroyer. Apart from the trinity, singular forces of nature have also been individually anthromorphised, like Agni (Fire), Surya (Sun) and Indra (Rain). Nature worship is considered to be the most primitive form of religion. In the isolated fishing community along the coast of Kerala portrayed in the novel Chemmeen, the men and women of the fishing villages depend solely on the Sea for their livelihood. They have complete faith in Katalamma (literally, 'Mother of the Sea'), or the Goddess of the Sea, who nurtures and protects them, but also ruthlessly punishes the evil. She is the ultimate example of man worshipping whatever he is completely dependent on. All of their myths, superstitions, rituals and customs revolve around Katalamma. The community seems to almost have their own religion, complete with myths, like that of the first fisherman who was saved from a whirlpool because his wife was praying to the goddess for him while he went to sea.

Pillai portrays the faith and fear of the people, who believe that Katalamma showers them with fortunes as long as they remain pure and moral, but exacts revenge from those who stray. The beliefs of the community transcend beyond what is rational and material. While the men go fishing, it is believed that their wives should remain chaste and pray while on land. The protagonist, Karuthamma's mother Chakki educates her daughter on a fisherman's wife's duties since childhood, and instills in her an awe and fear of the Sea by saying:

> Do you know why the sea goes dark sometimes? That is when the anger of the goddess of the sea is roused. Then she would destroy everything. At other times she would give her children everything. There is gold in the sea, child, gold! Purity is the great thing child. Purity. The strength and wealth of the fisherman lie in the purity of his wife.

It is a myth among the fishing community that if a woman has lost her chastity while her husband is at sea, Katalamma would devour him. The faith of the people in Nature and its power is so strong that all happenings of fate are attributed to the Sea. When the traditional fishermen find out about Karuthamma's illicit relationship with Pareekutti, a Muslim man, they disallow her husband Palani to go to sea with them, fearing that the wrongdoings of his wife will anger the Goddess and bring misfortune upon all of them. All their actions have consequences, and they fear supernatural punishment. The people have a strong belief in morality, retribution and Karma, a major characteristic of Hindu, Buddhist and Jain faiths.

The Sea is interwoven in the novel in such a way that is a character by itself. Just like man, its emotions can range from placid to tempestuous. The changes in the colour of the sea, as noticed by Karuthamma, are evidence of its temperamental nature. Back home, she finds it grey and calm, but at Palani's village, it is dark, almost like a foreshadowing of what Katalamma has destined for her. Mother Nature creates, but also destroys. We are connected to her right from our birth to our death. She is calm when cared for, but becomes ferocious if vexed. If looked at from the perspective of faith and morality, Palani was engorged by the Sea in a whirlpool as a consequence of his wife's infidelity. However, if looked at from an ecological perspective, Palani died due to his own sins, as he ventured deeper than usual into the sea, trying to bait a shark rather

than his usual catch, therefore taking more from Nature than required. He crossed his limits and veered deeper out of greed and anger. The community's simple way of life, using only what they needed, hardly generating any waste and fearing nature's wrath intensify the idea of ecological balance. The Sea is the ultimate force, and the fishermen live in harmony with nature. The Sea is the Mother, and the fishermen do not venture into the sea during the breeding season of fish, waiting for the Chakara season (season for fishing shrimp), when they prosper (Santha Rama Rau, 2005).

Chemmeen embodies the philosophy of Transcendentalism through its depiction of the lives of an isolated and microcosmic world of the fishermen community living on the coast of Kerala. The fishermen call themselves the sons of Katalamma and their wives the daughters. The idea that the consequences of a few wrongdoers can bring on the wrath of the sea implies how closely connected they believe they are, not only with people but also with nature. Therefore, the transcendental idea of the unity of all creation comes to the fore. However, they also believed in individuality and independence, since they lived in small nuclear families, not large families. Palani embodies the independent spirit, as he refuses to go on someone else's boat or beg others for work. He vows to stand on his own feet and provide for his family. He had no family and yet thrived as a fisherman purely because of his skill and determination. He is a self-made man who considers himself the son of the sea and 3 wholly respects and depends on it, taking each day as it comes. Even when he was a bachelor, he lived on limited means.

The relationship between the Sea and the fishing community is not based on rationality but is spiritual and metaphysical, like the transcendental belief in intuition and insight over logic. The fishermen, though poor, are contented and proud. The ideal way of life, as depicted, is spiritual, not temporal. In spite of living on limited means, they go on with their lives as if there is nothing beyond their people and the Sea. They have no materialistic fallibility. They lead simple lives as a close-knit community. When Karuthamma moves into her new house with Palani, the neighbouring women don't hesitate in parting with their material possessions while helping her set her house up and provide her with all necessities. There is a sense of cooperation and connectivity with the universe.

It was Chemban Kunju's greedy and materialistic nature that has been portrayed to be the root cause of all tragedies. Karuthamma loved Pareekutty, but instead of putting a complete stop to their interactions, as his community would want him to, he exploited their intimacy to his own benefit and to fulfill his own ambitions. In stark contrast with Chemban Kunju is Palani, who has been portrayed as the ideal son of the sea. At times, people feel so proud that they are the sons of the endless termination and no one can overtake them. Being the sons of the sea, they are not avarice in saving money.[1] It is made very obvious in the words of Palani:

> Why should a fisherman save? This wide expanse is his wealth. What is it that it doesn't contain? If he doesn't save, the goddess of the sea is there to take care of him.

T. S. Pillai has also romanticized the fishermen community, bringing their emotions and intuition to the fore, above logic or reason. Pareekutty and Karuthamma fall in love and engage in flirtation in spite of belonging to different communities. They initially break the taboo because they follow their intuition, irrespective of its implications. The complexity of human emotions drives the story with the unforgiving sea as the background. Karuthamma is the representation of complex human nature, following her intuition rather than logic. She loves passionately, whether she is with Pareekutty or Palani. Palani

also loves her deeply in spite of the accusations that she faces from society. The entire community values their philosophy over material wealth. The themes of faith and ecology in Chemmeen together give prominence to a transcendental reading of the novel. Since this paper explored the said themes from the English translation of the original Malayalam novel, there might be some discrepancies in the analysis of meanings, but efforts have been made to avoid inaccuracies as far as possible. Hence, it can be clearly said that transcendental ideas are prominent in Takazhi S. Pillai's depiction of the simple but emotionally complex lives of the fishermen community, who are born, live and die by the sea.

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[1] Karunya, S. "Worlds of Amitav Ghosh and Thakazhi Sivasankara Pillai- Ecological Archetypes in the Select Novels." Online International Interdisciplinary Research Journal. vol.-v, no.-iii, 2015, pp. 393. Online.

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Pillai, Takazhi Sivasankara. Chemmeen. Translated by Narayana Menon, Mumbai, Jaico, 2005. Print.

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ಸಂಸ್ಕಾರ

சம்ஸ்காரா

Samskara	
Directed by	Pattabhirama Reddy
Screenplay by	Pattabhirama Reddy Singeetam Srinivasa Rao (also executive director)
Story by	U. R. Ananthamurthy
Dialogue by	• Girish Karnad
Produced by	Pattabhirama Reddy
Starring	• Girish Karnad • P. Lankesh • Dasharathi Dixit • B. R. Jayaram • Lakshmi Krishnamurthy • Snehalata Reddy
Cinematography	Tom Cowan
Edited by	• Steven Cartaw • Vasu
Music by	Rajeev Taranath
Distributed by	Rama Manohara Chitra
Release date	1970
Running time	113 minutes
Country	India
Language	Kannada
Budget	₹90,000

Introduction

Samskara (English title: ***Funeral Rites***) is a 1970 Indian Kannada-language film written by U. R. Ananthamurthy based on his eponymous novel, and directed and produced by Pattabhirama Reddy. Singeetam Srinivasa Rao was executive director for the film. It is considered a path-breaking film that pioneered the parallel cinema movement in Kannada. *Samskara* won the National Film Award for Best Feature Film (1970).

The word *samskara* means "ritual" in Kannada. The Madras Censor Board banned *Samskara* because it was felt that the strong anti-caste message of the film could spark tensions among the public. The ban was revoked by the Union Ministry of Information and Broadcasting. The film was released and it went on to win awards at national and international levels.

Story

The story is set in a street in a small village called Durvasapura in the Western Ghats of Karnataka. A majority of the people who live in the street belong to the community of Madhwas (a Brahmin community). The people who stay here have a traditional mindset and strictly follow the rules defined by their religion. Two of the main characters in the story are Praneshacharya (Girish Karnad) and Narayanappa. Praneshacharya is a devout Brahmin who has completed his Vedic education at Varanasi and has returned to Duravasapura and is considered as the leader of the Brahmin community of his village and the surrounding ones. His main goal is to attain liberation (*moksha*) and he is willing to go to any length to achieve it. To remain focused on his goal and as an act of self-sacrifice, he marries an invalid woman, and hence remains celibate.

The other main character, Narayanappa is a Brahmin by birth, but one who has rejected the set rules of Brahminism, by eating meat and by keeping the company of a prostitute named Chandri. Narayanappa and his friends catch the sacred fish in the temple tank and cook and eat them, causing the Brahmins in the village to rise up against him. They approach Praneshacharya to throw him out of the village. Praneshacharya decides against taking this extreme step as he believes that Narayanappa can be convinced to renounce his immoral acts. Narayanappa visits Shimoga, and he returns to Duravasapura with a high fever and dies. The Brahmins are caught in a dilemma, because according to Brahmin principles, a person who dies should be cremated as early as possible. None of the Brahmins wants to cremate Narayanappa's body, as they feel that by doing so, they will become polluted, as he was against the Brahmin principles during his life.

However, the Brahmin principles also stipulate that a non-Brahmin cannot cremate the body of a Brahmin. Praneshacharya, being the leader, is responsible for finding the solution to this difficult problem. He reads the holy books, but they do not provide any solution. He then goes to a temple to pray to God and spends a whole day there. Disappointed at not being able to solve the problem, he trudges back home.

On his way, he encounters Chandri. He is mesmerised by her beauty and when he wakes up in the middle of the night, he finds himself lying on Chandri's lap. Chandri rushes home, finds that Narayanappa's body has started to rot, gets it cremated in secrecy, and leaves Durvasapura. Praneshacharya is now caught in another dilemma, as to whether he will reveal his immoral act to the people of the village or keep quiet about it. Feeling guilty, he leaves the village, but the guilt never leaves him. Finally deciding to own up to his act, he returns to the village and the story ends there. It's left to the imagination of the viewer on whether Praneshacharya owns up or not.

Awards:

18th National Film Awards

- Best Feature Film — Pattabhirama Reddy

1970–71 Karnataka State Film Awards

- Second Best Film — Pattabhirama Reddy
- Best Supporting Actor — B. R. Jayaram
- Best Story Writer — U. R. Ananthamurthy
- Best Cinematographer — Tom Cowan

International honors

- Bronze Leopard at Locarno International Film Festival (1972)
- International Film Festival of India, (1992)

Resource: https://en.wikipedia.org/wiki/Samskara_(film)

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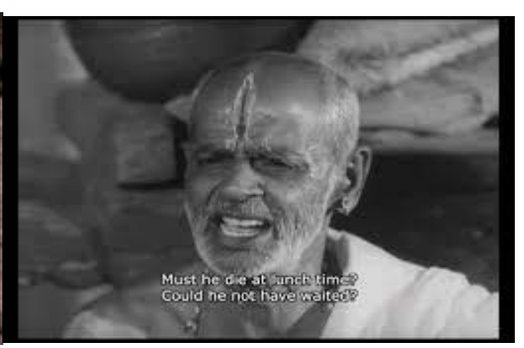

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Samskara

Please visit these web links to watch the Film:

01]
https://www.youtube.com/watch?v=LGtj5L_Mbcc&ab_channel=nandanareddy

02]
https://www.youtube.com/watch?v=yNKcP0yMKHw&ab_channel=A2Movies

Some selected Scenes from the Film

300K VIEWS
ಸಂಸ್ಕಾರ
ಕನ್ನಡ ಚಲನಚಿತ್ರ

SAMSKARA
SAMSKARA
SAMSKARA
SAMSKARA

SAMSKARA
A story about siblings, funerals, and drake

Samskara review

Even 50 years later, Girish Karnad's debut film remains relevant

by

Keyur Seta

****

Directed by Pattabhirama Reddy, this Kannada film makes a strong statement against casteism.

The concept of pure and impure has held many different connotations in Indian society over the centuries. It has never had anything to do with physical hygiene, but is related to the condition of a persons's soul, or being.

In traditional Hindu societies in earlier days, eating food cooked by non-Hindus or Dalits, or having any kind of a relation with them, is considered a sign of impurity. Similarly, those among the so-called 'upper caste' Brahmins, who rebelled against the way of life laid down by the rules of their caste, are considered impure.

So, what happens when such a person dies? If he doesn't have any family members, who will perform his last rites? Pattabhirama Reddy's Kannada movie Samskara (1970) explores such a dilemma.

Naranappa (P Lankesh) was one such Brahmin, who rebelled against the so-called way of life dictated by his caste. He ate meat, enjoyed liquor and kept a prostitute at his place, without a care in the world. One day, he passes away.

As Naranappa was considered impure and a sinner, no priest is willing to perform his last rites. It now rests on head priest Praneshacharya (Girish Karnad) to find a solution. He is pressed for time as his fellow priests cannot eat anything until Naranappa is cremated. Despite going through the old religious texts, Praneshacharya is confused.

The other priests refuse to conduct the final rites for Naranappa but have an eye on the wealth left behind by him. But Praneshacharya has no selfish motive in mind, and is only concerned with solving the problem. Hence, you develop a soft corner for him, despite his regressive beliefs.

The latter half of the movie parallels Praneshcharya's journey to find answers. You root for him as he runs from pillar to post in search of a solution. Samskara is Karnad's first film but he hardly seems like a newcomer in the role of Praneshacharya. The late artiste delivers a lesson in the art of subtle acting. For most of the film, his body movement masterfully does the talking, instead of his dialogues.

Karnad is also the screenwriter of the film, which has been adapted from UR Ananthamurthy's novel of the same name [which the reviewer hasn't read]. The man shines here too, despite it being his first screenwriting venture.

Samskara takes a major turn when Praneshacharya comes face-to-face with a prostitute, who belongs to the lower caste. Temptation gets the better of him and he ends up having sex with her. In his search for an answer, he also ends up eating at a place meant for lower castes.

So by the definition set by Praneshacharya and his society, he has himself become impure now. So does this make him eligible to perform the last rites of Naranappa? The film leaves the question hanging.

More importantly, Samskara indirectly makes a strong statement against casteism and the notions of pure and impure. Naranappa was considered impure because he carried out his 'sinful' acts openly. Will Praneshacharya too bear the same brunt if he doesn't reveal his actions?

Samskara will turn 50 this year on 13 May. When a film like this stays relevant even five decades after its release, it only means that there has hardly been any progress in Indian society, both rural and urban.

There is no bigger proof of this than the fact that incidents about a 'lower caste' person being killed for carrying out activities meant only for the 'upper caste,' still make headlines today.

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A dream acting debut
Girish Karnad in 'Samskara'

by

Archana Nathan

****

Pattabhi Rama Reddy's movie, based on UR Ananthamurthy's novel, is a bold and blistering attack on the caste system.

A group of Brahmins is furiously debating Naranappa's cremation. They hated Naranappa for his meat-eating, alcohol-drinking and non-Brahminical ways. He even caught fish in the temple pond and abandoned his Brahmin wife to live with a Dalit woman. Can Naranappa be considered a Brahmin at all – and should he be cremated as one?

Just then, Chandri, Naranappaa's mistress, enters and hands over all the gold she possesses to pay for the funeral rites. The Brahmins stare at the gold. The discussion changes from who is a good Brahmin to who should get the gold.

UR Ananthamurthy's 1965 novel *Samskara* and Pattabhi Rama Reddy's 1970 film adaptation are both blisteringly bold attacks on the caste system and the moral superiority of Brahmins. Ananthamurthy's novel provoked one man in particular to turn to filmmaking. When he read *Samskara*, he was so excited by it that he felt that "here was material that was crying out to be filmed".

That man was Girish Karnad .

"I talked to a lot of people about the book, suggesting that they make a film of the novel," Karnad said in an interview to India Today. "I was involved at the time with an amateur theatrical group called the Madras Players, and Pattabhi Rama Reddy, who was also with us, said, 'OK, I'll find the money, we'll make the film…' Looking back, I realize that I would probably have been drawn to film one way or another, it would have been impossible to ignore the medium altogether, but the accident of reading the book was the spark."

The film was a team effort by a group of friends. Along with Reddy, there was his wife Snehalata Reddy (as plays Chandri), artist SG Vasudev, Australian filmmaker Tom Cowan and filmmaker and writer Rani Day Burra.

Karnad acted as the protagonist Praneshacharya "against his will". Praneshacharya, revered Brahmin in the Brahmin quarter known as the agrahara and respected for his high moral standards and adherence to caste rules, has the dirty job of deciding the fate of Naranappa's body. Praneshacharya's wife is bed-ridden and we see the devout man dedicating his life in the service of his wife.

Karnad's screenplay makes us believe that such a man will indeed find a suitable caste-bound solution to Naranappa's cremation. Days pass and the body rots away. Unable to find an answer, Praneshacharya prays to the god Hanuman for help.

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involved at the time with an amateur theatrical group called the Madras Players, and Pattabhi Rama Reddy, who was also with us, said, 'OK, I'll find the money, we'll make the film…' Looking back, I realize that I would probably have been drawn to film one way or another, it would have been impossible to ignore the medium altogether, but the accident of reading the book was the spark."

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Shame and freedom

However, when Praneshacharya runs into Chandri, she fills him with a desire he has never known. The two have sex in the forest. Spontaneous and fiery, this scene remains startling especially because the film betrays no hint of such a turn of events. Reddy ensures that we see two bodies in contact instead of two flowers touching. A rebellion against film convention, if you will, mirroring the breaking of false ideas of caste purity.

The encounter triggers an enormous tumult within Praneshacharya, who flees the agrahara to run away from what he has just discovered about himself. He meets Putta, a non-Brahmin, who stuns him with his kindness. In Putta, Praneshacharya sees the value of living a life without judgment and in touch with one's feelings in all honesty. It is a life outside of caste where humanity is all that matters. The film ends with Praneshacharya returning to the agrahara where a plague has caused the villagers to flee. A plague triggered by a rotting body – and the rottenness of the caste system.

Karnad captures the essence of Praneshacharya's turmoil with remarkable ease and fealty. The transition from a self-assured man to a man cowering in shame at what he has discovered about himself is stark and accurate. The camera too begins to corner him as he runs away from himself, moving from wide angle shots to tight frames that trap Praneshacharya.

Samskara was part of the Indian New Wave that spread across various Indian states in the late 1960s and '70s. Reddy's film was banned initially for fear of a backlash from the Brahmin community, and was released shortly later. It went on to win the National Award for Best Film that year.

Ananthamurthy's novel too had been both popular and controversial. It outraged members of the Brahmin community, but was equally hailed as a landmark in the Navya movement of modernism in Kannada literature.

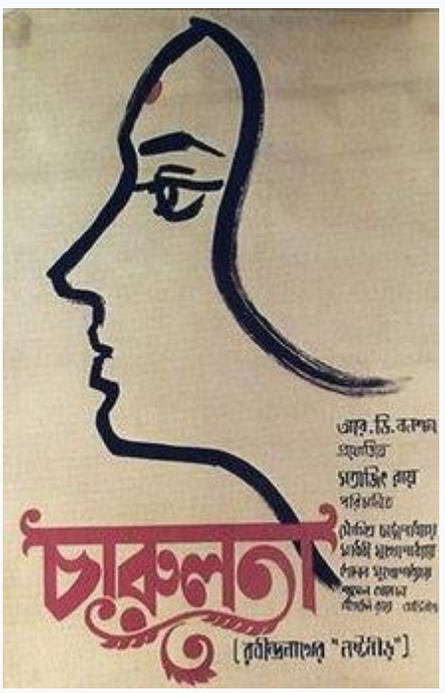
As much as he loved *Samskara* in 1970, Karnad shared an uneasy relationship with Ananthamurthy's other novels, even going to the extent of openly dismissing the late writer's legacy. On the same occasion, Karnad even called *Samskara* "baseless" and "shallow".

But in 1970, the book, the actor and the writer were all on the same page. And Indian cinema is thankful for that.

(😊)(😊)(😊)(😊)(😊)

চারুলতা

Charulata

Charulata	
 **Film poster**	
Directed by	Satyajit Ray
Screenplay by	Satyajit Ray
Based on	*Nastanirh* by Rabindranath Tagore
Produced by	R. D. Bansal
Starring	• Soumitra Chatterjee • Madhabi Mukherjee • Sailen Mukherjee • Syamal Ghosal
Cinematography	Subrata Mitra
Music by	Satyajit Ray

Production company	R. D. Bansal & Co.
Distributed by	Edward Harrison (US)
Release date	• 17 April 1964
Running time	117 minutes
Country	India
Language	Bengali

Introduction

When asked by interviewers which was his personal favourite among all the films, he had made in his 40-year long career, Satyajit Ray always said, "Charulata' (The Lonely Wife) — based on Rabindranath Tagore's short story".

Satyajit Ray's exquisite story of a woman's artistic and romantic yearning takes place in late nineteenth-century, pre-independence India, in the gracious home of a liberal-minded, workaholic newspaper editor and his lonely wife, Charulata (Madhabi Mukherjee). When her husband's poet cousin (Soumitra Chatterjee) comes to stay with them, Charulata finds herself both creatively inspired and dangerously drawn to him. Based on a novella by the great Rabindranath Tagore, *Charulata* is a work of subtle textures, a delicate tale of a marriage in jeopardy and a woman taking the first steps toward establishing her own voice.

Charulata (Spelt as *Cārulatā*; lit. '*The Lonely Wife*') is a 1964 Indian drama film written and directed by Satyajit Ray. Based upon the novel *Nastanirh* by Rabindranath Tagore, it stars Soumitra Chatterjee, Madhabi Mukherjee and Sailen Mukherjee. The film is considered one of the finest works of Ray.

Both the first and the last scenes are critically acclaimed. The first scene, with almost no dialogue, shows Charu's loneliness and how she looks at the outside world through binoculars. In the last scene when Charu and her husband are about to come closer and hold their hands, the screen freezes. This has been described as a beautiful use of freeze frames in cinema.

Story

Charulata is based on the story "Nastanirh (The Broken Nest)" by Rabindranath Tagore, set in Calcutta in 1879. The Bengali Renaissance is at its peak, and India is under British rule. The film revolves around Charulata (Madhabi Mukherjee), the intelligent and beautiful wife of

Bhupati (Sailen Mukherjee). He edits and publishes a political newspaper. Bhupati is an upper-class Bengali intellectual with a keen interest in politics and the freedom movement.

Charu is interested in the arts, literature and poetry. Although Bhupati loves his wife, he has no time for her. She has little to do in the house run by a fleet of servants. Sensing her boredom, Bhupati invites Charu's elder brother Umapada and his wife Manda to live with them. Umapada helps in running the magazine and the printing press. Manda, with her silly and crude ways, is no company for the sensitive, intelligent Charulata.

Amal (Soumitra Chatterjee), Bhupati's younger cousin, comes to visit. Bhupati asks him to encourage Charu's cultural interests. Amal is young and handsome, and he is in the same age group as Charu. He has literary ambitions and shares her interests in poetry. He provides her with much-needed intellectual companionship and attention. An intimate and teasing friendship develops between Charulata and Amal. There is a hint of rivalry when she publishes a short story on her own without his knowledge, following his publishing of a poem that she had forbidden him from getting published. He realizes that Charulata is in love with him, but he is reluctant to reciprocate due to the guilt involved.

Meanwhile, Charu's brother and sister-in-law swindle Bhupati of his money and run away. It destroys Bhupati's newspaper and the press. The episode shatters Bhupati who admits his hurt to Amal. He tells Amal that now Amal is the only one he can trust.

Amal is overcome with the guilt of betraying his cousin. He is also uncomfortable with Charu's higher intellect that he has helped nurture. He leaves unannounced. He leaves behind a letter to Bhupati and forbids Charu to stop writing.

Charu is heartbroken but hides her disappointment. Bhupati accidentally enters her room and finds her crying over Amal. Bhupati realizes Charu's feelings for Amal. He is broken, shocked and bewildered.

He rushes out of the house and wanders aimlessly in his carriage. On his return, Charu and Bhupati make a hesitant gesture to reach out, but their extended hands remain frozen in a tentative gesture.

Awards

Year	Award	Category	Recipient	Result
1968	Valladolid International Film Festival	Golden Spike	Satyajit Ray	Nominated
1965	Bengal Film Journalists' Association Awards	Best Director	Satyajit Ray	Won
1965	Bengal Film Journalists' Association Awards	Best Screenplay	Satyajit Ray	Won
1965	Bengal Film Journalists' Association Awards	Best Music Director	Satyajit Ray	Won
1965	Bengal Film Journalists' Association Awards	Best Actor	Shailen Mukherjee	Won
1965	Bengal Film Journalists' Association Awards	Best Actress	Madhabi Mukherjee	Won
1965[17]	Berlin International Film Festival	Golden Bear	Satyajit Ray	Nominated
1965[17]	Berlin International Film Festival	Silver Bear for Best Director	Satyajit Ray	Won
1965[17]	Berlin International Film Festival	OCIC Award	Satyajit Ray	Won
1965	National Film Awards	Best Feature Film	R. D. Bansal and Satyajit Ray	Won
1964	Bengal Film Journalists' Association Awards	Best Indian Films	Satyajit Ray	Won

Please visit the web link to watch the Film:

01] Charulata (চারুলতা) (1964) Satyajit Ray Soumitra Chatterjee Bengali Movie
https://www.youtube.com/watch?v=rUOw4dQrelw&ab_channel=TheLethargicProduction

02] https://archive.org/details/charulata-1964-720p

SONGS

Charulata

Introduction

In the beginning of his career Ray worked with some of greatest music maestros of Indian classical music; Pandit Ravi Shankar for the Apu Trilogy and Parash Pathar (The Philosopher's Stone, 1958, Ustad Vilayat Khan for Jalsaghar (The Music Room, 1958) and Ali Akbar Khan for Devi(The Goddess, 1960). Since Teen Kanya (1961), he began composing the music for his films. "The reason why I do not work with professional composers any more is that I get too many musical ideas of my own, and composers, understandably enough, resent being guided too much", he said.

He would start working on music in very early stages of a production – sometimes as early as in the script stage. He would keep notes of the music ideas as they evolved. After completing the final edit, he would usually shut himself in his study for several days to compose the music. He meticulously wrote the scores in either Indian or western notation depending on musicians.

"… the pleasure of finding out that the music sounds as you had imagined it would, more that compensates for the hard work that goes into it. The final pleasure, of course, is in finding out that it not only sounds right but is also right for the scene for which it was meant". he wrote.

To him the role of music was to make things simpler for the audience. "If I were the only audience, I wouldn't be using music! … I have always felt that music is really an extraneous element, that one should be able to do without it, express oneself without it", he said.

He experimented with mixing western and Indian elements in his scores. He composed a background music that belonged a particular film rather than to any recognisable tradition. In Ghare-Baire (Home and the World, 1984), he adapted western music elements along with Indian ones to complement the two influences on the characters of film.

Songs

1

Bhupati's Grief

1:29 · Satyajit Ray

2

Ami Chini Go Chini Tomare

2:28 · Kishore Kumar

3

Charulata

1:04 · Satyajit Ray

4

Charu Recalls Her Childhood

1:22 · Satyajit Ray

5

Amal Leaves

1:34 · Satyajit Ray

6

Bhupati and Amal

2:07 · Satyajit Ray

7

Bhupati's Realisation

1:35 · Satyajit Ray

8

Charu Upset

0:47 · Satyajit Ray

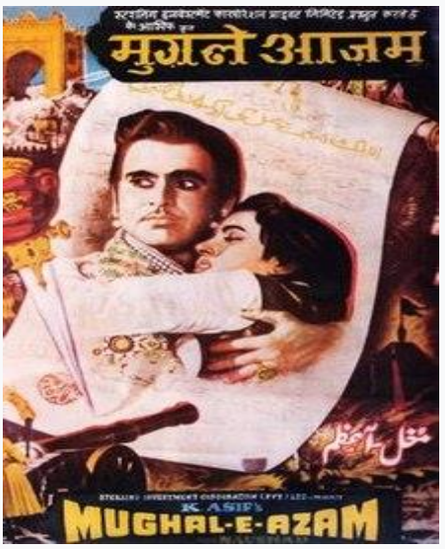
Please visit these web sites to listen these songs:

01] https://wynk.in/music/song/bhupatis-grief/sa_INH100087710

02]https://music.youtube.com/playlist?list=OLAK5uy_nl2iotPzvaMJ8Y_luqYf05oz4dAXBQiOQ

Mughal E Azam

Mughal-e-Azam



Theatrical release Poster

Directed by	K. Asif
Written by	Aman Kamal Amrohi K. Asif Wajahat Mirza Ehsan Rizvi
Based on	Anārkalī by Imtiaz Ali Taj
Produced by	K. Asif
Starring	Prithviraj Kapoor Dilip Kumar Madhubala Durga Khote
Cinematography	R. D. Mathur
Edited by	Dharamvir
Music by	Naushad
Production company	Sterling Investment Corporation
Release date	• 5 August 1960
Running time	197 minutes
Country	India
Languages	• Hindi • Urdu
Budget	₹10.5–15 million
Box office	est. ₹110 million (India)[1]

Akbar Asif's 'Mughal-e-Azam' makes it to Times Square after Oscars

'Mughal-E-Azam' musical play is the first of its kind Broadway-musical phenomenon from India.

by

Murtaza Ali Shah

****

The first show was played on 26th May 2023

India's greatest ever film ***Mughal-E-Azam*** has arrived at New York Times Square in an epic journey from its recent entry into Oscars to now in New York for a three-month-long tour.

Now India's greatest stage musical, *Mughal-E-Azam* has been taken from Oscars to New York by Akbar Asif, the son of late legendary filmmaker K Asif whose parents were from pre-partition Lahore and many of the family members now live in various Pakistani cities.

Akbar Asif has taken the film to New York Times Square as a way of continuing the legacy of his father who registered his name in world history by making the film Mughal-E-Azam. Viral videos show the musical cast singing and performing "Jeb Payar Keeya Tau Derna Kaya" in the iconic square, wearing colourful Bollywood costumes.

London-based businessman Akbar Asif's office has made it a mission of his life to exhibit the film around the world. The first show was played on 26th May 2023 and will continue in different cities till 20th of August. The show will cover Atlanta, New York, Baltimore, Orlando, Chicago, New Jersey, Toronto, Houston, Dallas, Seattle, Vancouver, San Jose and Phoenix.

Based on the iconic 1960 Bollywood blockbuster of the same name, the play is the first of its kind Broadway-musical phenomenon from India.

Previously, Mughal-e-Azam became the first film from the golden age of Bollywood to have its screenplay admitted in the official Oscars library in Los Angeles. Called the Shehenshah of all films, Mughal-e-Azam is so well liked that its screening was allowed for the first time in Pakistan in 2007, opening the way for several Bollywood films at the time.

A spokesman of the musical said: "It is needless to say how much Americans are going to enjoy this musical epic. The response has been overwhelming and emotional. The film continues to make history on the world stage. We hope future generations can learn and get inspired by the work of my late father and his incredible team of writers."

MUGHAL-E-AZAM

"The Great Mughal"

1960, Hindi, 198 minutes.
Produced and Directed by K. Asif
Cinematography: R. D. Mathur
Dialogs: Aman, Kamal Amrohi, Ehsan Rizvi, Wajahat Mirza
Music: Naushad
Lyrics: Shakeel Badaiyuni
Dance Director: Lachchu Maharaj

Please visit the web link to watch the Film:

01] https://www.youtube.com/watch?v=g9XrrOapMZA&ab_channel=EagleClassicMovies

02] https://www.youtube.com/watch?v=-wiDqcU-JCA&ab_channel=NupurMovies

All Songs

https://www.youtube.com/watch?v=gRPTWQfuFAY&ab_channel=hindisongsjukebox

Here, brief details of TWELVE songs from the film "Mughal e Azam" have been provided. All the songs may be reached by the clicking the above web link. By visiting, listening and enjoying these songs, one would study the anatomy of the production of these songs. What a team work!

01] Pyar Kiya To Darna Kya 0:05
Pyar Kiya To Darna Kya
Singers: Lata Mangeshkar
Music Director: Naushad
Lyricists: Shakeel Badayuni
Album: Mughal-E-Azam

02] Yeh Dil Ki Lagi Kam Kya Hogi 6:06
Yeh Dil Ki Lagi Kam Kya Hogi
Singers: Lata Mangeshkar
Music Director: Naushad
Lyricists: Shakeel Badayuni
Album: Mughal-E-Azam

03] Khuda Nigehbaan Ho Tumhara 11:29
Khuda Nigehbaan Ho Tumhara
Singers: Lata Mangeshkar
Music Director: Naushad
Lyricists: Shakeel Badayuni
Album: Mughal-E-Azam

04] Mohe Panghat Pe Nandlal 15:07
Mohe Panghat Pe Nandlal
Singers: Lata Mangeshkar
Music Director: Naushad
Lyricists: Shakeel Badayuni
Album: Mughal-E-Azam

05] Teri Mehfil Mein Kismat Aazma Kar 18:58
Teri Mehfil Mein Kismat Aazma Kar
Singers: Lata Mangeshkar, Shamshad Begum
Music Director: Naushad
Lyricists: Shakeel Badayuni
Album: Mughal-E-Azam

06] Mohabbat Ki Jhooti Kahani Pe Roye 23:46
Mohabbat Ki Jhooti Kahani Pe Roye
Singers: Lata Mangeshkar
Music Director: Naushad
Lyricists: Shakeel Badayuni
Album: Mughal-E-Azam

07] Humen Kaash Tumse Mohabbat Na Hoti 26:27
Humen Kaash Tumse Mohabbat Na Hoti
Singers: Lata Mangeshkar
Music Director: Naushad
Lyricists: Shakeel Badayuni
Album: Mughal-E-Azam

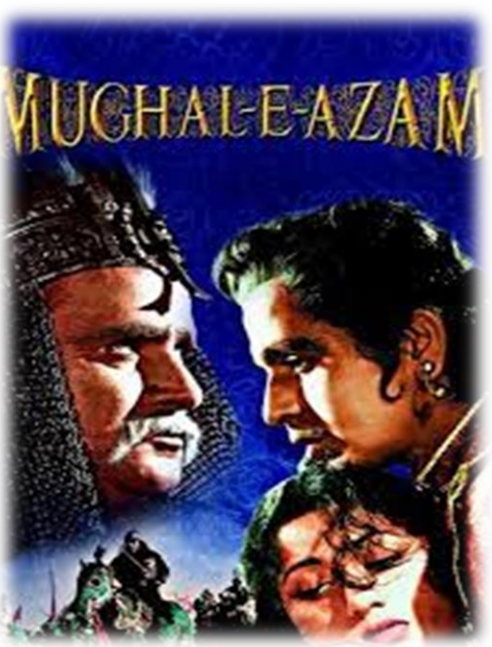
08] Ae Ishq Yeh Sab Duniyawale 29:23
Ae Ishq Yeh Sab Duniyawale
Singers: Lata Mangeshkar
Music Director: Naushad
Lyricists: Shakeel Badayuni
Album: Mughal-E-Azam

09] Ae Mohabbat Zindabad 33:22
Ae Mohabbat Zindabad
Singers: Mohammed Rafi
Music Director: Naushad
Lyricists: Shakeel Badayuni
Album: Mughal-E-Azam

10] Bekas Pe Karam Kijiye 38:20
Bekas Pe Karam Kijiye
Singers: Lata Mangeshkar
Music Director: Naushad
Lyricists: Shakeel Badayuni
Album: Mughal-E-Azam

11] Prem Jogan Ban Ke 42:00
Prem Jogan Ban Ke
Singers: Bade Ghulam Ali Khan
Music Director: Naushad
Lyricists: Shakeel Badayuni
Album: Mughal-E-Azam

12] Shubh Din Aayo Raj Dulara 46:46
Shubh Din Aayo Raj Dulara
Singers: Bade Ghulam Ali Khan
Music Director: Naushad
Lyricists: Shakeel Badayuni
Album: Mughal-E-Azam



SONGS

Mughal e Azam

Crew members of each song and its lyrics are provided.
By clicking the relative web link, one can enjoy the song!

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[1] Jab Pyar Kiya To Darna Kya जब प्यार किया तो डरना क्या | Mughal-E-Azam
https://www.youtube.com/watch?v=FzVG01dDTCA&ab_channel=NupurMovies

Listen to this Bollywood Romantic Song "Jab Pyar Kiya To Darna Kya" sung by Lata Mangeshkar from the movie Mughal-E-Azam.

Song: Jab Pyar Kiya To Darna Kya
Movie: Mughal-E-Azam
Singer: Lata Mangeshkar
Music Director: Naushad
Lyricist: Shakeel Badayuni
Starring Prithviraj Kapoor, Dilip Kumar, Madhubala, Durga Khote
Director: K. Asif

****

Lyrics in Hindi	Lyrics in English
इंसान किसी से दुनिया में एक बार मोहब्बत करता है इस दर्द को लेकर जीता है इस दर्द को लेकर मरता है प्यार किया तो डरना क्या जब प्यार किया तो डरना क्या प्यार किया कोई चोरी नहीं की छुप छुप आहें भरना क्या जब प्यार किया तो डरना क्या प्यार किया तो डरना क्या आज कहेंगे दिल का फ़साना जान भी ले ले चाहे ज़माना मौत वही जो दुनिया देखे घुट घुट कर यूँ मरना क्या जब प्यार किया तो डरना क्या प्यार किया तो डरना क्या उनकी तमन्ना दिल में रहेगी शम्मा इसी महफ़िल में रहेगी इश्क में जीना इश्क में मरना और हमें अब करना क्या जब प्यार किया तो... छुप ना सकेगा इश्क हमारा चारों तरफ़ हैं उनका नज़ारा परदा नहीं जब कोई खुदा से बन्दों से परदा करना क्या जब प्यार किया तो...	Insaan kisee se duniyaan me Yek baar mohabbat karataa hai Is dard ko lekar jiitaa hai Is dard ko lekar marataa hai Pyaar kiyaa to darnaa kyaa Jab pyaar kiyaa to darnaa kyaa Pyaar kiyaa koi chori nahin ki Pyaar kiyaa Pyaar kiyaa koi chori nahin ki Chhuup chhuup aahe bharnaa kyaa Jab pyaar kiyaa to darnaa kyaa Pyaar kiyaa to darnaa kyaa Jab pyaar kiyaa to darnaa kyaa Aaj kahenge dil kaa fasaanaa Jaan bhee le le chaahe zamaanaa Aaj kahenge dil kaa fasaanaa Jaan bhee le le chaahe zamaanaa Maut wahii jo duniyaan dekhe Maut wahii jo duniyaan dekhe Ghunt ghunt kar yu marnaa kyaa Jab pyaar kiyaa to darnaa kyaa Pyaar kiyaa to darnaa kyaa Jab pyaar kiyaa to darnaa kyaa Unki tamannaa dil mein rahegii Shammaa ise mahafil mein rahegii Unki tamannaa dil mein rahegi Shammaa ise mahafil mein rahegi Ishq mein jiinaa ishq mein marnaa Ishq mein jiinaa ishq mein marnaa Aaur humei ab karnaa kyaa Jab pyaar kiyaa to darnaa kyaa Pyaar kiyaa to darnaa kyaa Jab pyaar kiyaa to darnaa kyaa Chhuup naa sakegaa ishq hamaaraa Chaaro taraf hain unkaa nazaaraa Aaaaaaaaaaaaaahaaaaaaaaaaaaaa Chhuup naa sakegaa ishq hamaaraa Chaaro taraf hain unkaa nazaaraa Pardaa nahin jab koi khudaa se Pardaa nahin jab koi khudaa se Bando se pardaa karnaa kyaa Jab pyaar kiyaa to darnaa kyaa Pyaar kiyaa to darnaa kyaa Jab pyaar kiyaa to darnaa kyaa

[2] Ye Dil Ki Lagi Kum Kya Hogi ये दिल की लगी कम क्या होगी - MUGHAL-E-AZAM

https://www.dailymotion.com/video/x190app

Yeh Dil Ki Lagi Kya Hogi Lyrics in Hindi. यह दिल की लगी क्या होगी song from Mughal E Azam 1960. Singer of Yeh Dil Ki Lagi Kya Hogi is Lata Mangeshkar. Lyrics are written by Shakeel Badayuni & Music is given by Naushad Ali.

Song Name : Yeh Dil Ki Lagi Kya Hogi
Album / Movie : Mughal E Azam 1960
Star Cast : Prithviraj Kapoor, Dilip Kumar, Madhubala, Durga Khote
Singer : Lata Mangeshkar
Music Director : Naushad Ali
Lyrics by : Shakeel Badayuni
Music Label : Saregama

Lyrics in High	Lyrics in English
ये दिल की लगी कम क्या होगी	Ye dil ki lagi kam kya hogi
ये इश्क़ भला काम क्या होगा	Ye ishq bhalaa kam kya hoga
जब रात हैं ऐसी मतवाली	Jab raat hai aisi matwali
जब रात हैं ऐसी मतवाली	Jab raat hai aisi matwali
फिर सुबह का आलम क्या होगा	Phir subah ka aalam kya hoga
फिर सुबह का आलम क्या होगा	Phir subah ka aalam kya hoga
नग़मों से बरसती है मस्ती	Naghamo se barasati hai masti
छलके है खुशी के पैमाने	Chhalake hai khushi ke paimaane
छलके है खुशी के पैमाने	Chhalake hai khushi ke paimaane
आज ऐसी बहार आई है	Aaj aisi bahaare aai hai
कल जिनके बनेगे अफ़साने	Kal jinake banege afsane
कल जिनके बनेगे अफ़साने	Kal jinake banege afsane
अब इसे ज़्यादा और हसी ये	Ab ise zyada aur hasi ye
प्यार का मौसम क्या होगा	Pyaar ka mausam kya hoga
अब इसे ज़्यादा और हसी ये	Ab ise zyada aur hasi ye
प्यार का मौसम क्या होगा	Pyaar ka mausam kya hoga
जब रात हैं ऐसी मतवाली	Jab raat hai aisi matwali
फिर सुबह का आलम क्या होगा	Phir subah ka aalam kya hoga
फिर सुबह का आलम क्या होगा	Phir subah ka aalam kya hoga

ये आज का राग और ये महफ़िल दिल भी है यहाँ दिलदार भी है दिल भी है यहाँ दिलदार भी है आँखों में क़यामत के जलवे सीने में सुलगता प्यार भी है सीने में सुलगता प्यार भी है इस राग में कोई जी ले अगर मारने का उसे ग़म क्या होगा इस राग में कोई जी ले अगर मारने का उसे ग़म क्या होगा जब रात हैं ऐसी मतवाली फिर सुबह का आलम क्या होगा फिर सुबह का आलम क्या होगा हालत है अजब दीवानो की अब खैर नहीं परवानो की अब खैर नहीं परवानो की अंजाम ए मोहब्बत क्या कहिये लाया बढ़ने लगी अरमानो की लाया बढ़ने लगी अरमानो की ऐसे में जो पायल टूट गयी फिर ऐ मेरे हमदम क्या होगा ऐसे में जो पायल टूट गयी फिर ऐ मेरे हमदम क्या होगा जब रात हैं ऐसी मतवाली जब रात हैं ऐसी मतवाली फिर सुबह का आलम क्या होगा फिर सुबह का आलम क्या होगा.	Ye aaj ka rag aur ye mahafil Dil bhi hai yahaa diladaar bhi hai Dil bhi hai yahaa diladaar bhi hai Aankho me qayamat ke jalave Sine me sulagataa pyaar bhi hai Sine me sulagataa pyaar bhi hai Is rag me koi ji le agar Marane ka use gham kya hoga Is rag me koi ji le agar Marane ka use gham kya hoga Jab raat hai aisi matwali Phir subah ka aalam kya hoga Phir subah ka aalam kya hoga Haalat hai ajab divaano ki Ab khair nahi paravaano ki Ab khair nahi paravaano ki Anjaam e mohabbat kya kahiye Laya badhane lagi armano ki Laya badhane lagi armano ki Aise me jo paayal tut gayi Phir ai mere hamdam kya hoga Aise me jo paayal tut gayi Phir ai mere hamdam kya hoga Jab raat hai aisi matwali Jab raat hai aisi matwali Phir subah ka aalam kya hoga Phir subah ka aalam kya hoga.

[3] Khuda Nigehbaan Ho | **ख़ुदा निगेहबान हो तुम्हार**| Mughal-E-Azam

https://www.youtube.com/watch?v=F0NdzZl1klU&ab_channel=SadabaharHDSongs

Khuda Nigehbaan Ho Tumhara Lyrics in Hindi. खुदा निगहबान हो तुम्हारा song from Mughal E Azam 1960. Lyrics are written by Shakeel Badayuni & Music is given by Naushad Ali

Song Name : Khuda Nigehbaan Ho Tumhara
Album / Movie : Mughal E Azam 1960
Star Cast : Prithviraj Kapoor, Dilip Kumar, Madhubala, Durga Khote
Singer : Lata Mangeshkar
Music Director : Naushad Ali
Lyrics by : Shakeel Badayuni
Music Label : Saregama

Lyrics in Hindi	Lyrics in English
वह आई सुबहा के परेड से मौत की आवाज़ किसी ने तोड़ दिया जैसे ज़िन्दगी का साज़ खुदा निगहबान हो तुम्हारा खुदा निगहबान हो तुम्हारा धड़कते दिल का पयाम ले लो धड़कते दिल का पयाम ले लो तुम्हारी दुनिया से जा रहे है उठो हमारा सलाम ले लो उठो हमारा सलाम ले लो उठे जनाज़ा जो कल हमारा क़सम है तुमको न देना कन्धा उठे जनाज़ा जो कल हमारा क़सम है तुमको न देना कन्धा न हो मोहब्बत हमारी रुसवा ये आंसुओ का पयाम ले लो ये आंसुओ का पयाम ले लो खुदा निगहबान हो तुम्हारा धड़कते दिल का पयाम ले लो.	Woh aai subahaa ke Parade se maut ki aawaaz Kisi ne tod diyaa Jaise zindagi kaa saaz Khuda nigehabaan ho tumhara Khuda nigehabaan ho tumhara Dhadakate dil kaa payaam le lo Dhadakate dil kaa payaam le lo Tumhaari duniyaa se jaa rahe hai Utho hamara salaam le lo Utho hamara salaam le lo Uthe janaza jo kal hamara Qasam hai tumako na dena kandha Uthe janaza jo kal hamara Qasam hai tumako na dena kandha Na ho mohabbat hamaari rusawaa Ye aansuo kaa payaam le lo Ye aansuo kaa payaam le lo Khuda nigehabaan ho tumhara Dhadakate dil ka payaam le lo.

[4] Mohe Panghat Pe मोहे पनघट पे Lata Mangeshkar

https://www.youtube.com/watch?v=gqPQEWZ82EY&ab_channel=EagleHomeEntertainments

Mohe Panghat Pe Lyrics in Hindi. मोहे पनघट पे song from Mughal E Azam 1960Lyrics are written by Shakeel Badayuni & Music is given by Naushad Ali.

Song Name : Mohe Panghat Pe
Album / Movie : Mughal E Azam 1960
Star Cast : Prithviraj Kapoor, Dilip Kumar, Madhubala, Durga Khote
Singer : Lata Mangeshkar
Music Director : Naushad Ali
Lyrics by : Shakeel Badayuni
Music Label : Saregama

Lyrics in Hindi	Lyrics in English
मोहे पनघट पे नंदलाल छेड़ गयो रे मोहे पनघट पे मोरी नाजुक कलाइयां मरोड़ गयो रे मोरी नाजुक कलाइयां मरोड़ गयो रे मोहे पनघट पे मोहे पनघट पे नंदलाल छेड़ गयो रे मोहे पनघट पे कंकरी मोहे म्हारी गगरिया फोर डारी हाय गगरिया फोर डारी हो कंकरी मोहे म्हारी गगरिया फोर डारी हो गगरिया फोर डारी मोरि साड़ी अनारी भिगोय गयो रे मोरि साड़ी अनारी भिगोय गयो रे मोहे पनघट पे मोहे पनघट पे नंदलाल छेड़ गयो रे मोहे पनघट पे नैनों से जादू किया जियरा मोह लिया हाय जियरा मोह लिया नैनों से जादू किया जियरा मोह लिया हाय जियरा मोह लिया हो जियरा मोह लिया मोरा घुंघटा नजरियों से तोड़ गयो रे	Mohe panghat pe Nandlaal chhed gayo re Mohe panghat pe Mori naajuk kalaayiyaa Marod gayo re Mori naajuk kalaayiyaa Marod gayo re Mohe panaghat pe Mohe panghat pe Nandlaal chhed gayo re Mohe panghat pe Kankari mohe maari Gagariyaa phor daari Haay gagariyaa phor daari Ho kankari mohe maari Gagariyaa phor daari Ho gagariyaa phor daari Mori saari anaari bhigoy gayo re Mori saari anaari bhigoy gayo re Mohe panghat pe Mohe panghat pe Nandlaal chhed gayo re Mohe panghat pe Nainon se jaaduu Kiya jiyaraa moh liyaa Haay jiyaraa moh liyaa Nainon se jaaduu kiya Jiyaraa moh liyaa Haay jiyaraa moh liyaa Ho jiyaraa moh liyaa Moraa ghunghtaa Najariyo se tod gayo re Moraa ghunghtaa Najariyo se tod gayo re Mohe panghat aji haan

मोरा घुंघटा नजरियों से तोड़ गयो रे मोहे पनघट अजी हाँ मोहे पनघट हाँ मोहे पनघट पे नंदलाल छेड़ गयो रे मोहे पनघट पे.	Mohe panghat haan Mohe panghat pe Nandlaal chhed gayo re Mohe panghat pe.

[5] Teri Mehfil Mein Kismat (तेरी महफ़िल में किस्म) Mughal-E-Azam Movie

https://www.youtube.com/watch?v=7haD1FacVYU&ab_channel=EagleMini

Teri Mehfil Mein Kismat Aazma Ker Lyrics in Hindi. तेरी महफ़िल में किस्मत आजमा कर song from Mughal E Azam 1960. Lyrics are written by Shakeel Badayuni Music is given by Naushad Ali.

Song Name : Teri Mehfil Mein Kismat Aazma Ker
Album / Movie : Mughal E Azam 1960
Star Cast : Prithviraj Kapoor, Dilip Kumar, Madhubala, Durga Khote
Singer : Lata Mangeshkar, Shamshad Begum
Music Director : Naushad Ali
Lyrics by : Shakeel Badayuni
Music Label : Saregama

Lyrics in Hindi	Lyrics in English
तेरी महफ़िल में किस्मत आजमा कर हम भी देखेंगे घड़ी भर को तेरे नज़दीक आकर हम भी देखेंगे घड़ी भर को तेरे नज़दीक आकर हम भी देखेंगे अजी हां हम भी देखेंगे अजी हां हम भी देखेंगे तेरी महफ़िल में किस्मत आजमा कर हम भी देखेंगे तेरे क़दमों पे सर अपना झुका कर हम भी देखेंगे	eri mahafil me kismat Aazma kar ham bhi dekhege Ghadi bhar ko tere nazadik Aakar ham bhi dekhege Ghadi bhar ko tere nazadik Aakar ham bhi dekhege Aji haa ham bhi dekhege Aji haa ham bhi dekhege Teri mahafil me kismat Aazma kar ham bhi dekhege Tere kadamo pe sar apna Jhukaa kar ham bhi dekhege Tere kadamo pe sar apna

तेरे क़दमों पे सर अपना झुका कर हम भी देखेंगे अजी हां हम भी देखेंगे अजी हां हम भी देखेंगे बहारे आज पैगाम ए मोहब्बत ले के आई है बड़ी मुद्दत में उम्मीदों की कलियाँ मुस्कुराई है बड़ी मुद्दत में अजी हां बड़ी मुद्दत में उम्मीदों की कलियाँ मुस्कुराई है गम ए दिल से ज़रा दामन बचाकर हम भी देखेंगे गम ए दिल से ज़रा दामन बचाकर हम भी देखेंगे अजी हां हम भी देखेंगे अगर दिल गम से खाली हो तो जीने का मज़ा क्या है न हो खुन ए जिगर तो अश्क़ पिने का मज़ा क्या है न हो खुन ए जिगर हां हां न हो खुन ए जिगर तो अश्क़ पिने का मज़ा क्या है मोहब्बत में ज़रा आंसू बहाकर हम भी देखेंगे मोहब्बत में ज़रा आंसू बहाकर हम भी देखेंगे तेरी महफ़िल में किस्मत आजमा कर हम भी देखेंगे अजी हां हम भी देखेंगे मोहब्बत करने वालो का है बस इतना ही अफ़साना तड़पना चुपके चुपके आहें भरना घुट के मर जाना तड़पना चुपके चुपके हां हां तड़पना चुपके चुपके आहें भरना घुट के मर जाना किसी दिन ये तमाशा मुस्कुरा कर हम भी देखेंगे किसी दिन ये तमाशा मुस्कुरा कर हम भी देखेंगे तेरी महफ़िल में किस्मत आजमा कर हम भी देखेंगे अजी हां हम भी देखेंगे मोहब्बत हमने मन ज़िन्दगी बरबाद करती है ये क्या कम है के मर जाने से दुनिया याद करती है	Jhukaa kar ham bhi dekhege Aji haa ham bhi dekhege Aji haa ham bhi dekhege Bahaare aaj paigaam e Mohabbat le ke aai hai Badi muddat me ummido Ki kaliyaa muskuraai hai Badi muddat me aji haa Badi muddat me ummido ki Kaliyaa muskuraai hai Gam e dil se zara daaman Bachaakar ham bhi dekhege Gam e dil se zara daaman Bachaakar ham bhi dekhege Aji haa ham bhi dekhege Agar dil gam se khaali ho To jine ka mazaa kya hai Na ho khun e jigar to Ashq pine ka mazaa kya hai Na ho khun e jigar haa haa Na ho khun e jigar to Ashq pine ka mazaa kya hai Mohabbat me zara aansu Bahaakar ham bhi dekhege Mohabbat me zara aansu Bahaakar ham bhi dekhege Teri mahafil me kismat Aazma kar ham bhi dekhege Aji haa ham bhi dekhege Mohabbat karane waalo Ka hai bas itanaa hi afsana Tadapna chupake chupake Aahe bharanaa ghut ke mar jana Tadapna chupake chupake haa haa Tadapna chupake chupake Aahe bharanaa ghut ke mar jana Kisi din ye tamasha muskuraa Kar ham bhi dekhege Kisi din ye tamasha muskuraa Kar ham bhi dekhege Teri mahafil me kismat Aazma kar ham bhi dekhege Aji haa ham bhi dekhege Mohabbat hamane mana Zindagi barabaad karati hai Ye kya kam hai ke mar jaane Se duniya yaad karati hai Ye kya kam hai aji haa haan Ye kya kam hai ke mar jaane Se duniya yaad karati hai Kisi ke ishq me duniya Lutaakar ham bhi dekhege Kisi ke ishq me duniya

ये क्या कम है अजी हां हां ये क्या कम है के मर जाने से दुनिया याद करती है किसी के इश्क़ में दुनिया लुटाकर हम भी देखेंगे किसी के इश्क़ में दुनिया लुटाकर हम भी देखेंगे तेरे क़दमों पे सर अपना झूकाकर ा आ घड़ी भर को तेरे नज़दीक आकर ा आ तेरी महफ़िल में किस्मत आजमा कर हम भी देखेंगे अजी हां हम भी देखेंगे अजी हां हम भी देखेंगे.	Lutaakar ham bhi dekhege Tere kadamo pe sar Apna jhukaakar aa aa Ghadi bhar ko tere Nazadik aakar aa aa Teri mahafil me kismat Aazma kar ham bhi dekhege Aji haa ham bhi dekhege Aji haa ham bhi dekhege.

[6] मुहब्बत की झूठी कहानी Mohabbat Ki Jhooti Kahani Mughal-E-Azam (1960)

https://www.youtube.com/watch?v=JFJRU3HkgBU&ab_channel=EagleHomeEntertainments

Mohabbat Ki Jhooti Kahani Pe Roye Lyrics in Hindi. मोहब्बत की झूठी कहानी पे रोये song from Mughal E Azam 1960. Singer is Lata Mangeshkar. Lyrics are written by Shakeel Badayuni & Music is given by Naushad Ali.

Song Name : Mohabbat Ki Jhooti Kahani Pe Roye
Album / Movie : Mughal E Azam 1960
Star Cast : Prithviraj Kapoor, Dilip Kumar, Madhubala, Durga Khote
Singer : Lata Mangeshkar
Music Director : Naushad Ali
Lyrics by : Shakeel Badayuni
Music Label : Saregama

Lyrics in Hindi	Lyrics in English
मोहब्बत की झूठी कहानी पे रोये कहानी पे रोये मोहब्बत की झूठी कहानी पे रोये बड़ी चोट खाई जवानी पे रोये जवानी पे रोये मोहब्बत की झूठी कहानी पे रोये न सोचा न समझा न देखा न भाला तेरी आरज़ू ने हमें मार डाला तेरे प्यार की मेहरबानी पे रोये रोये मोहब्बत की झूठी कहानी पे रोये बड़ी चोट खाई जवानी पे रोये जवानी पे रोये खबर क्या थी होठों को सीना पडेगा मोहब्बत छुपा के भी जीना पड़ेगा जिए तो मगर ज़िंदगानी पे रोये रोये मोहब्बत की झूठी कहानी पे रोये बड़ी चोट खाई जवानी पे रोये जवानी पे रोये मोहब्बत की झूठी कहानी पे रोये.	Mohabbat ki jhuthi Kahani pe roye Kahani pe roye Mohabbat ki jhuthi Kahani pe roye Badi chot khai Jawani pe roye Jawani pe roye Mohabbat ki jhuthi Kahani pe roye Na socha na samajha Na dekha na bhala Teri arazu ne hame mar dala Tere pyar ki meharabani Pe roye roye Mohabbat ki jhuthi Kahani pe roye Badi chot khai Jawani pe roye Jawani pe roye Khabar kya thi hotho Ko sina padega Mohabbat chhupa Ke bhi jina padega Jiye to magar Zindagani pe roye roye Mohabbat ki jhuthi Kahani pe roye Badi chot khai Jawani pe roye Jawani pe roye Mohabbat ki jhuthi Kahani pe roye.

[7] हमें काश तुम से मुहब्बत न होती Humen Kash Tumse Mohabbat Mughal e Azam

https://www.youtube.com/watch?v=-SqEFG5UGNU&ab_channel=NupurMovies

ttps://www.dailymotion.com/video/x2sw93o

Hame Kaash Tumse Lyrics in Hindi. हमें काश तुमसे song from Mughal E Azam 1960. Singer is Lata Mangeshkar. Lyrics are written by Shakeel Badayuni Music is given by Naushad.

Song Name : Hame Kaash Tumse
Album / Movie : Mughal E Azam 1960
Star Cast : Prithviraj Kapoor, Dilip Kumar, Madhubala, Durga Khote
Singer : Lata Mangeshkar
Music Director : Naushad Ali
Lyrics by : Shakeel Badayuni
Music Label : Saregama

Lyrics in Hindi	Lyrics in English
हमें काश तुमसे मोहब्बत न होती हमें काश तुमसे मोहब्बत न होती कहानी हमारी हकीकत न होती हमें काश तुमसे मोहब्बत न होती	Hame kaash tumse Mohabbat na hoti Hame kaash tumse Mohabbat na hoti Kahaani hamaari Haqeeqat na hoti Hame kaash tumse Mohabbat na hoti
न दिल तुम को देते न मज़बूर होते न दुनिया न दुनिया के दस्तूर होते क़यामत से पहले क़यामत न होती हमें काश तुमसे मोहब्बत न होती	Na dil tum ko dete Na mazboor hote Na duniya na duniya Ke dastoor hote Qayaamat se pahle Qayaamat na hoti Hame kaash tumse Mohabbat na hoti
हमहि बढ़ गए इश्क़ में हद्ध से आगे ज़माने ने ठोकर लगाई तो जागे अगर मर भी जाते तो हैरत ना होती हमें काश तुमसे मोहब्बत न होती	Hamhi badh gaye Ishq mein hadd se aage Zamaane ne thokar Lagaayi to jaage Agar mar bhi jaate To hairat naa hoti Hame kaash tumse Mohabbat na hoti
तुम्ही फूँक देते नशेमन हमारे मोहब्बत पे एहसान होता तुम्हारा ज़माने से कोई शिकायत न होती हमें काश तुमसे	Tumhi phoonk dete Nasheman hamaare Mohabbat pe ehsaan Hota tumhaara Zamaane se koyi Shikaayat na hoti Hame kaash tumse Mohabbat na hoti Kahaani hamaari Haqeeqat naa hoti

मोहब्बत न होती कहानी हमारी हकीकत ना होती हमें काश तुमसे मोहब्बत न होती.	Hame kaash tumse Mohabbat na hoti.

[8] Ae Ishq Yeh Sab Duniyawale Lata Mangeshkar Mughal E Azam

https://www.youtube.com/watch?v=63IphAXlxeQ&ab_channel=GaaneNayePurane

Ae Ishq Lyrics in Hindi. ऐ इश्क़ song from Mughal E Azam 1960. Singer Lata Mangeshkar. Lyrics are written by Shakeel Badayuni & Music is given by Naushad Ali.

Song Name : Ae Ishq
Album / Movie : Mughal E Azam 1960
Star Cast : Prithviraj Kapoor, Dilip Kumar, Madhubala, Durga Khote
Singer : Lata Mangeshkar
Music Director : Naushad Ali
Lyrics by : Shakeel Badayuni
Music Label : Saregama

Lyrics in Hindi	Lyrics in English
ऐ इश्क़ ये सब दुनिया वाले ऐ इश्क़ ये सब दुनिया वाले बेकार की बाते करते है बेकार की बाते करते है पायल के गमों का इलम नहीं पायल के गमों का इलम नहीं छानकर की बाते करते है छानकर की बाते करते है ऐ इश्क़ ये सब दुनिया वाले हर दिल में छुपा है तीर कोई हर पॉ में है जंजीर कोई पूछे कोई उनसे गम के मजे पूछे कोई उनसे गम के मजे जो प्यार की बाते करते है	Ae ishq ye sab duniya wale Ae ishq ye sab duniya wale Bekar ki bate karte hai Bekar ki bate karte hai Payal ke gamo ka ilam nahi Payal ke gamo ka ilam nahi Chankar ki bate karte hai Chankar ki bate karte hai Ae ishq ye sab duniya wale Har dil me chupa hai teer koi Har paw me hai janjir koi Puche koi unse gum ke maje Puche koi unse gum ke maje Jo pyar ki bate karte hai Jo pyar ki bate karte hai

जो प्यार की बाते करते है ऐ इश्क़ ये सब दुनिया वाले उल्फत के नए दिवानो को किस तरह से कोई समझाए किस तरह से कोई समझाए नज़रों पे लगी है पाबन्दी नज़रों पे लगी है पाबन्दी दीदार की बाते करते है दीदार की बाते करते है ऐ इश्क़ ये सब दुनिया वाले भौरे है अगर मदहोश तो क्या परवाने भी है खामोश तो क्या सब प्यार के नगमे गेट है सब प्यार के नगमे गेट है सब यर की बाते करते है सब यर की बाते करते है ऐ इश्क़ ये सब दुनिया वाले बेकार की बाते करते है ऐ इश्क़ ये सब दुनिया वाले.	Ae ishq ye sab duniya wale Ulfat ke nae diwano ko Kis tarah se koi samjhae Kis tarah se koi samjhae Najro pe lagi hai pabandi Najro pe lagi hai pabandi Didar ki bate karte hai Didar ki bate karte hai Ae ishq ye sab duniya wale Bhawre hai agar madhosh to kya Parwane bhi hai khamosh to kya Sab pyar ke nagme gate hai Sab pyar ke nagme gate hai Sab yar ki bate karte hai Sab yar ki bate karte hai Ae ishq ye sab duniya wale Bekar ki bate karte hai Ae ishq ye sab duniya wale.

[9] ऐ मोहब्बत ज़िंदाबाद Aye Mohabbat Zindabad Mughal-E-Azam

https://www.youtube.com/watch?v=sn9Wgli1vNc&ab_channel=NupurMovies

Ae Mohabbat Zindabad Lyrics in Hindi. ऐ मोहब्बत ज़िंदाबाद song from Mughal E Azam 1960. Singer is Mohammed Rafi.Lyrics are written by Shakeel Badayuni & Music is given by Naushad Ali

Song Name : Ae Mohabbat Zindabad
Album / Movie : Mughal E Azam 1960
Star Cast : Prithviraj Kapoor, Dilip Kumar, Madhubala, Durga Khote
Singer : Mohammed Rafi
Music Director : Naushad Ali
Lyrics by : Shakeel Badayuni
Music Label : Saregama

Lyrics in Hindi	Lyrics in English
वफ़ा की राह में आशिके की ईद होती है ख़ुशी मनाओ मोहब्बत शहीद होती है	Wafa ki raah me aashique ki id hoti hai, Khushi manao mohabbat shahid hoti hai
ज़िंदाबाद ज़िंदाबाद ऐ मोहब्बत ज़िंदाबाद ऐ मोहब्बत ज़िंदाबाद ज़िंदाबाद ज़िंदाबाद ऐ मोहब्बत ज़िंदाबाद	Zindaabaad zindaabaad Ai mohabbat zindaabaad Ai mohabbat zindaabaad Zindaabaad zindaabaad Ai mohabbat zindaabaad
दौलत की ज़जीरो से तू दौलत की ज़जीरो से तू रहती है आज़ाद	Daulat ki zajiro se tu Daulat ki zajiro se tu Rahati hai aazaad
ज़िंदाबाद ज़िंदाबाद ऐ मोहब्बत ज़िंदाबाद ऐ मोहब्बत ज़िंदाबाद	Zindaabaad zindaabaad Ai mohabbat zindaabaad Ai mohabbat zindaabaad
मंदिर में मस्जिद में तू और तू ही है िमानो में मुरली की ताने में तू और तू ही है आज़ानों में तेरे दम से दिन-धर्म की दुनिया है आबाद	Mandir me masjid me Tu aur tu hi hai imaano me Murali ki taano me tu aur Tu hi hai aazaano me Tere dam se din-dharam ki Duniyaa hai aabaad
ज़िंदाबाद ज़िंदाबाद ऐ मोहब्बत ज़िंदाबाद ऐ मोहब्बत ज़िंदाबाद	Zindaabaad zindaabaad Ai mohabbat zindaabaad Ai mohabbat zindaabaad
प्यार की आंधी रुक न सकेगी नफ़रत की दीवारों से खून-इ-मोहब्बत हो न सकेगा खजर से तलवारो से मर जाते है आशिक ज़िंदा रह जाती है याद ज़िंदाबाद ज़िंदाबाद ऐ मोहब्बत ज़िंदाबाद ऐ मोहब्बत ज़िंदाबाद	Pyaar ki aandhi ruk na sakegi Nafarat ki diwaaro se Khun-e-mohabbat ho Na sakegaa khajar se talavaro se Mar jaate hai aashiq Zindaa rah jaati hai yaad Zindaabaad zindaabaad Ai mohabbat zindaabaad Ai mohabbat zindaabaad
आ आ आ	Aa aa aa
इश्क़ बगावत कर बैठे तो दुनिया का रुख मोड़ दे आग लगा दे महलो में और तख़्त-इ-शाही छोड़ दे सीना ताने मौत से खेले कुछ न करे फरियाद	Ishq bagaawat kar baithe to Duniyaa kaa rukh mod de Aag lagaa de mahalo me Aur takht-e-shaahi chhod de Sinaa taane maut se khele Kuchh na kare fariyaad
ज़िंदाबाद ज़िंदाबाद ज़िंदाबाद ज़िंदाबाद ऐ मोहब्बत ज़िंदाबाद	Zindaabaad zindaabaad Zindaabaad zindaabaad Ai mohabbat zindaabaad Ai mohabbat zindaabaad
	Aa aa aa aa aa aa aa aa aa aa

ऐ मोहब्बत ज़िंदाबाद आ आ आ आ आ आ आ आ आ ताज हुकूमत जिसका मज़हब फिर उसका ईमान कहाँ ताज हुकूमत जिसका मज़हब फिर उसका ईमान कहाँ जिसके दिल में प्यार न हो वो पथ्थर है इनसान कहाँ जिसके दिल में प्यार न हो वो पथ्थर है इनसान कहाँ प्यार के दुश्मन होश में ा हो जाएगा बरबाद! ज़िंदाबाद ज़िंदाबाद ऐ मोहब्बत ज़िंदाबाद ऐ मोहब्बत ज़िंदाबाद ज़िंदाबाद ज़िंदाबाद ज़िंदाबाद ज़िंदाबाद ज़िंदाबाद ज़िंदाबाद ज़िंदाबाद	Taaj hukumat jisakaa mazahab Phir usakaa imaan kahaan Taaj hukumat jisakaa mazahab Phir usakaa imaan kahaan Jisake dil me pyaar na ho, Wo paththar hai inasaan kahaan Jisake dil me pyaar na ho, Wo paththar hai inasaan kahaan Pyaar ke dushman hosh me, Aa ho jaayegaa barabaad! Zindaabaad zindaabaad Ai mohabbat zindaabaad Ai mohabbat zindaabaad Zindaabaad zindaabaad Zindaabaad Zindaabaad zindaabaad Zindaabaad zindaabaad

[10] Beqas Pe Karam Kijiye बेकस पे करम Mughal E Azam

https://www.youtube.com/watch?v=FfYmi1eosMU&ab_channel=EagleHomeEntertainments

Bekas Pe Karam Kijiye Lyrics in Hindi. बेकस पे करम कीजिये song from Mughal E Azam 1960. Singer is Lata Mangeshkar. Lyrics are written by Shakeel Badayuni Music is given by Naushad Ali.

Song Name : Bekas Pe Karam Kijiye
Album / Movie : Mughal E Azam 1960
Star Cast : Prithviraj Kapoor, Dilip Kumar, Madhubala, Durga Khote
Singer : Lata Mangeshkar
Music Director : Naushad Ali
Lyrics by : Shakeel Badayuni
Music Label : Saregama

Lyrics in Hindi	Lyrics in English
ऐ मेरे मुश्किल-कुशा आपके होते हुए दुनिया मेरी बरबाद है बेकस पे करम कीजिये बेकस पे करम कीजिये गर्दिश में है तक़दीर भंवर में है सफीना गर्दिश में है तक़दीर भंवर में है सफीना बेकस पे करम कीजिये बेकस पे करम कीजिये है वक़्त-इ-मदद आई बिगड़ी को बनाने गोशिदा नहीं आपसे कुछ दिल के फ़साने ज़ख्मो से भरा है किसी मजबूर का सीना बेकस पे करम कीजिये छाई है मुसीबत की घटा गेसुओं वाले गेसुओं वाले लिल्लाह मेरी डूबती कश्ती को बचाले तूफ़ान के आसार है बेकस पे करम कीजिये गर्दिश में है तक़दीर भंवर में है सफीना बेकस पे करम कीजिये बेकस पे करम कीजिये.	Ai mere mushkil-kushaa, fariyaad hai, fariyaad hai Aapake hote hue duniyaa meri barabaad hai Bekas pe karam kijiye, sarkaar-e-madinaa Bekas pe karam kijiye Gardish me hai taqadir bhanvar me hai safina Gardish me hai taqadir bhanvar me hai safina Bekas pe karam kijiye, sarkaar-e-madinaa Bekas pe karam kijiye Hai waqt-e-madad aai bigadi ko banaane Goshidaa nahi aapase kuchh dil ke fasaane Zakhmo se bharaa hai kisi majabur kaa sinaa Bekas pe karam kijiye Chhaai hai musibat ki ghataa gesuo waale Gesuo waale Lillaah meri dubati kashti ko bachaale Tufaan ke aasaar hai, dushvaar hai jinaa Bekas pe karam kijiye Gardish me hai taqadir bhanvar me hai safina Bekas pe karam kijiye, sarkaar-e-madinaa Bekas pe karam kijiye.

[11] प्रेम जोगन बन के Prem Jogan Ban Ke - Mughal E Azam - Bade Ghulam Ali Khan

https://www.youtube.com/watch?v=zJuM0IDrEmM&ab_channel=EagleHomeEntertainments

Prem Jogan Ban Ke Lyrics in Hindi. प्रेम जोगन बन के song from Mughal E Azam 1960. Singer is Ustad Bade Ghulam Ali Khan. Lyrics are written by Shakeel Badayuni & Music is given by Naushad Ali.

Song Name : Prem Jogan Ban Ke
Album / Movie : Mughal E Azam 1960
Star Cast : Prithviraj Kapoor, Dilip Kumar, Madhubala, Durga Khote
Singer : Ustad Bade Ghulam Ali Khan
Music Director : Naushad Ali
Lyrics by : Shakeel Badayuni
Music Label : Saregama

Lyrics in Hindi	Lyrics in English
प्रेम जोगण बनके सुन्दर पिया और चले प्रेम गगन बांके प्रेम जोगण बनके सुन्दर पिया और चले प्रेम गगन बांके जोगन हे जो जोगण बनके प्रेम जोगण बनके ा ा जोगण बांके प्रेम जोगण बनके है साजन को जो मैं मिले हे नैन मिले ते नैन मिले चैन मिले सजन सजन मिले तुमने भी मन की प्यास बुझे प्रेम जोगन बन गयी प्रेम जोगण में पि सान्ग साडी रेन भिगान सगरी रेन गुजारी रेन गुजर प्रेम जोगण बनके सुन्दर पिया और चले प्रेम जोगण बनके प्रेम जोगण बनके.	Prem jogan banke Sundar piya or chale Prem gagan banke Prem jogan banke Sundar piya or chale Prem gagan banke Jogan he jo jogan banke Prem jogan banke Aa aa jogan banke Prem jogan banke Hai sajan ko jo main mile He nain mile Te nain mile chain mile Sajan sajan mile Tumne bhi man ki pyas bujhe Prem jogan ban gayi Prem jogan Me pi sang sari rain Bhigan sagri rain gujari Rain gujar Prem jogan banke Sundar piya or chale Prem jogan banke Prem jogan banke.

[12] Shubh Din Aayo Raj Dulara - Mughal-E-Azam USTAD BADE GULAM ALI

https://www.youtube.com/watch?v=7mzwZic26fo&ab_channel=HansrajGala

Shubh din aayo raj dulara song is from Mughal-e-Azam (1960) and it is sung by Ustad Bade Ghulam Ali Khan. This song is penned by Shakeel Badayuni and composed by Naushad.

Music: Naushad
Lyrics: Shakeel Badayuni
Label: Saregama
Singer: Ustad Bade Ghulam Ali Khan

Lyrics in English
subh din aayo raj dulara subh din aayo raj dulara subh din aayo raj dulara

INDIAN

Cinema

Cinema of India	
No. of screens	8,700 (2022)
• **Per capita**	6 per million (2021)
Produced feature films (2021-22)	
Total	2886 ▲
Number of admissions (2016)	
Total	2,020,000,000
• **Per capita**	1.69
National films	1,713,600,000 ▲
Gross box office (2019)	
Total	₹19,000 crore ($2.56 billion)
National films	$2.1 billion (2015)

Introduction

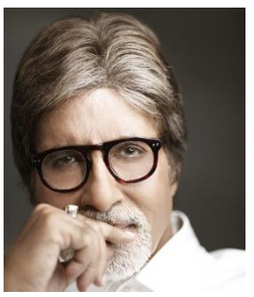
Indian cinema is a unique phenomenon. It is just like brushing your teeth in the morning, you cannot escape from it. The Indian film industry stands above most other national cinemas due to its local focus yet enormous size. It is one of the oldest world cinemas and largest in terms of output producing over 1600 films in various languages. The first truly authentic

Indian film being screened was Dadasaheb Phalke's ***Raja Harishchandra*** and thus Indian cinema was born.

After Raja Harishchandra movie, several other filmmakers joined the trend and continued to create silent films till 1931. From 1913 to 1931, we saw Madras (now Chennai) rising as the center of Indian film industry, followed by Bombay (now Mumbai).

Since these early beginnings, India's film industry has continued to flourish, growing in popularity, size and reach. The *Musical Talkie Era* came into existence with films like *'Alam Ara'* by Ardeshir Irani. This era is also known as the musical era because actors were expected to sing their own songs. Films were mostly being made in Tamil, Telugu, Bengali and Hindi language. This age was also notable because for the first time ever, an Indian film was screened at the Venice Film Festival. The film was the 1936 movie "Sant Tukaram". With technology advancements, sound and dialogue became more and more implemented in India. This element took a strong hold in Hindi cinema and isa renowned quality found in many Bollywood films being made today.

Following India's Independence, the period from the late 1944s to the 1960s is regarded by film historians as the 'Golden Age' of Indian cinema. Some of the most critically commended Indian films of all time were produced during this period. Definite social contexts, a sense of historical actuality and immediacy became main in cinema production. Commercial Hindi Cinema also began thriving, with examples of acclaimed films at the time which included the Guru Dutt's *Pyasa* (1957) and *Phool* (1959) and the Raj Kapoor films Awara (1951) and *Shree 420* (1955). These films expressed social themes mainly dealing with working-class urban life in India. *Awaara* presented the city as both a nightmare and a dream, while *Pyaasa* critiqued the unreality of city life.



Some epic films were also produced at the time, including Mehboob Khan's *Mother India* in 1957 starring Nargis, Sunil Dutt, Rajendra Kumar, and Raaj Kumar. The film was the most expensive Hindi cinema production and earned the highest revenue for any Hindi film at that time. Adjusted for inflation, *Mother India* still ranks among the all-time Indian box office hits. A number of Indian films from this era are often included among the greatest films of all time in various critics' and directors' polls.

Films in India were made in multiple languages more than ever. The era saw the coming of exemplary filmmakers like Raj Kapoor, Bimal Roy, Shantaram, Satyajit Ray, K Asif, Mehboob Khan, Ritwik Ghatak, Ramu Kariatm, Mrinal Sen, Mani Kaul, Buddhadeb Dasgupta, Guru Dutt, KV Reddy, LV Prasad, Sivaji Ganesan, NT Rama Rao, Prem Nazir and Rajkumar.

In the 70s and 80s,the trend was to produce "masala" films because of its instant entertainment value. The patrons of the "masala" film genre were Amitabh Bachchan, Jeetendra, Vinod Khanna, Rajesh Khanna, Dev Anand, Nargis, Waheeda Rehman, Sridevi, Smita Patil, Sharmila Tagore, Hema Malini, Rekha and many more. The era saw films in horror, mystery, comedy, action, thriller and romantic genres. The actors and actresses became superstars and celebrities enjoying stardom like never before. From conventional and time-tested movie plots, we moved on to the burlesque, peculiar, experimental and innovative films. The advancement in sound technology, choreography and technological special effects paved the way to bring Indian cinema onto a global platform like we see today. The 90s were a time when corporate world was slowly making headway into the film industry as producers.

There are many factors for this ongoing growth, one of them being the affordability of cinema in the country. From the early days onwards, India cinema venues have made films accessible to the wider public, providing cheap ticket price. With the vast economic gap that is found in India, this factor has allowed film to become an art form for the people, not just for the upper class.The Indian film industry has come a long way since its first silent film and it has a long way to go.

Genres and Styles

Masala films

Masala is a style of Indian cinema that mixes multiple genres in one work, especially in Bollywood, West Bengal and South India. For example, one film can portray action, comedy, drama, romance and melodrama. These films tend to be musicals with songs filmed in picturesque locations. Plots for such movies may seem illogical and improbable to unfamiliar viewers. The genre is named after masala, a mixture of spices in Indian cuisine.

Parallel cinema

Parallel Cinema, also known as Art Cinema or the Indian New Wave, is known for its realism and naturalism, addressing the sociopolitical climate. This movement is distinct from mainstream Bollywood cinema and began around the same time as the French and Japanese New Waves. The movement began in Bengal (led by Ray, Sen and Ghatak) and then gained prominence in other regions. The movement was launched by Bimal Roy's *Do Bigha Zamin* (1953), which was both a commercial and critical success, winning the International Prize at Cannes. Ray's films include the three instalments of *The Apu Trilogy* which won major prizes at the Cannes, Berlin and Venice Film Festivals, and are frequently listed among the greatest films of all time.

Other neo-realist filmmakers were Shyam Benegal, Karun, Gopalakrishnan and Kasaravalli.

Multilingual

Some Indian films are known as "multilinguals", filmed in similar but non-identical versions, in different languages. According to Ashish Rajadhyaksha and Paul Willemen in the *Encyclopedia of Indian Cinema* (1994), in its most precise form, a multilingual is

> a bilingual or a trilingual [that] was the kind of film made in the 1930s in the studio era, when different but identical takes were made of every shot in different languages, often with different leading stars but identical technical crew and music.

Rajadhyaksha and Willemen note that in seeking to construct their *Encyclopedia*, they often found it "extremely difficult to distinguish multilinguals in this original sense from dubbed versions, remakes, reissues or, in some cases, the same film listed with different titles, presented as separate versions in different languages ... it will take years of scholarly work to establish definitive data in this respect".[272]:15

Pan-India film

Pan-India film is both a style of cinema and a distribution strategy, designed to universally appeal to audiences across the country and simultaneously released in multiple languages. It is a film movement that has gained popularity following the success of *Baahubali: The Beginning* (2015) which was a Tollywood film. The term "Pan-Indian film" is used for a film that is simultaneously released in Telugu, Tamil, Malayalam, Kannada and Hindi languages, with an aim to maximize the target audience and thus increase revenues.

A Glance of Films in Indian Languages

Assamese

The Assamese-language film industry is based in Assam in northeastern India. It is sometimes called Jollywood, for the Jyoti Chitraban Film Studio. Some films have been well received by critics but they have not yet captured national audiences. The 21st century has produced Bollywood-style Assamese movies which have set new box office records for the small industry.

Bengali

The Bengali-language cinematic tradition of Tollygunge, West Bengal, is also known as Tollywood. When the term was coined in the 1930s, it was the centre of the Indian film industry. West Bengal cinema is historically known for the parallel cinema movement and art films.

Braj Bhasha

Braj-language films present Brij culture mainly to rural people, predominantly in the nebulous Braj region centred around Mathura, Agra, Aligarh and Hathras in Western Uttar Pradesh and Bharatpur and Dholpur in Rajasthan (northern India). It is the predominant language in the central stretch of the Ganges-Yamuna Doab in Uttar Pradesh. The first Brij Bhasha movie was *Brij Bhoomi* (1982, Shiv Kumar), which was a success throughout the country. Later Brij Bhasha cinema saw the production of films like *Jamuna Kinare* and *Brij Kau Birju*.

Bhojpuri

Bhojpuri-language films predominantly cater to residents of western Bihar and eastern Uttar Pradesh and also have a large audience in Delhi and Mumbai due to the migration of Bhojpuri speakers to these cities. International markets for these films developed in other Bhojpuri-speaking countries of the West Indies, Oceania and South America.

Bhojpuri film history begins with *Ganga Maiyya Tohe Piyari Chadhaibo* (*Mother Ganges, I will offer you a yellow sari*, 1962, Kundan Kumar). Throughout the following decades, few films were produced. The industry experienced a revival beginning with the hit *Saiyyan Hamar* (*My Sweetheart*, 2001, Mohan Prasad). Although smaller than other Indian film industries, these successes increased Bhojpuri cinema's visibility, leading to an awards show and a trade magazine, *Bhojpuri City*.

Chakma

The Chakma language is spoken in Tripura and Mizoram (Northeast India), as well as in the Chittagong Hill Tracts region of Bangladesh. Films in Chakma include *Tanyabi Firti* (*Tanyabi's Lake*, 2005, Satarupa Sanyal).

Chhattisgarhi

The Chhattisgarhi-language film industry of Chhattisgarhi state, central India, is known as Chhollywood. Its beginnings are with *Kahi Debe Sandesh* (*In Black and White*, 1965, Manu Nayak) No Chhattisgarhi films were released from 1971 until *Mor Chhainha Bhuinya* (2000).

English

Indian filmmakers also produce English language films. Deepa Mehta, Anant Balani, Homi Adajania, Vijay Singh, Vierendrra Lalit and Sooni Taraporevala have garnered recognition in Indian English cinema.

Gujarati

The Gujarati-language film industry, also known as Gollywood or Dhollywood, is currently centered in the state of Gujarat. During the silent era, many filmmakers and actors were Gujarati and Parsi, and their films were closely related to Gujarati culture. Twenty film companies and studios, mostly located in Bombay, were owned by Gujaratis and at least 44 major Gujarati directors worked during this era. The first film released in Gujarati was *Narsinh Mehta* (1932). More than one thousand Gujarati films have been released.

Gujarati cinema ranges from mythology to history and from social to political. Gujarati films originally targeted a rural audience, but after its revival (c. 2005) catered to an urban audience.

Hindi

The Hindi language film industry of Mumbai (formerly Bombay), also known as Bollywood, is the largest and most powerful branch of Hindi cinema. Hindi cinema explores issues of caste and culture in films such as *Achhut Kanya* (1936) and *Sujata* (1959). International visibility came to the industry with Raj Kapoor's *Awara* and later in Shakti Samantha's *Aradhana*. Art film directors include Kaul, Kumar Shahani, Ketan Mehta, Govind Nihalani, Shyam Benegal, Mira Nair, Nagesh Kukunoor, Sudhir Mishra and Nandita Das. Hindi cinema grew during the 1990s with the release of as many as 215 films annually. Magazines such as *Filmfare*, *Stardust* and *Cine Blitz* popularly cover the industry.

Kannada

Kannada cinema, also known as Sandalwood or Chandanavana, is the segment of Indian cinema dedicated to the production of motion pictures in the Kannada language, which is widely spoken in Karnataka state. *Sati Sulochana* (1934, Y. V. Rao) was the first talkie film in the Kannada language. Kannada films include adaptations of major literary works and experimental films.

Konkani

Konkani-language films are mainly produced in Goa, one of India's smallest film regions which produced four films in 2009.[317] The first full-length

Konkani film was *Mogacho Anvddo* (1950, Jerry Braganza).[318] The film's release date, 24 April, is celebrated as Konkani Film Day.[319] An immense body of Konkani literature and art is a resource for filmmakers. *Kazar* (*Marriage*, 2009, Richard Castelino) and *Ujvaadu* (*Shedding New Light on Old Age Issues*, Kasaragod Chinna) are major releases. The pioneering Mangalorean Konkani film is *Mog Ani Maipas*.

Maithili

Maithili cinema is made in the Maithili language. The first full-length film was *Kanyadan* (1965). There are numerous films made in the Maithili over the years. The film *Mithila Makhaan* (2019) won a National Award in the regional films category.

Malayalam

The Malayalam-language film industry, also known as Mollywood, is India's fourth-largest film industry. It is mainly based at Kochi, Kerala state. *Neelakkuyil* (1954) was one of the first Malayalam films to get national recognition. *Newspaper Boy (1955)*, made by a group of students, was the first neo-realistic Malayalam film. *Chemmeen* (1965, Ramu Kariat), based on a story by Thakazhi Sivasankara Pillai, became the first South Indian film to win the National Film Award for Best Feature Film.

Malayalam cinema has been in the forefront of technological innovation in Indian filmmaking. The first neorealistic film (*Newspaper Boy*), the first CinemaScope film (*Thacholi Ambu*), the first 70 mm film (*Padayottam*), the first 3D film (*My Dear Kuttichathan*), the first Panavision film (*Vanaprastham*), the first digital film (*Moonnamathoral*), the first Smartphone film (*Jalachhayam*), and the first 8K film (*Villain*) in India were made in Malayalam.

The period from 1986 to 1990 is regarded as the Golden Age of Malayalam cinema, with four Malayalam films recognized by selection at the Cannes Film Festival—Shaji N. Karun-directed *Piravi* (1989), *Swaham* (1994) and *Vanaprastham* (1999), and Murali Nair-directed *Marana Simhasanam* (1999). *Piravi* (1989) won the Caméra d'Or — Mention Spéciale and *Marana Simhasanam* has won the Caméra d'Or.

The Kerala State Film Awards established by the Government of Kerala recognizes the best works in Malayalam cinema every year, along with J. C. Daniel Award for lifetime achievement in Malayalam cinema. K. R. Narayanan National Institute of Visual Science and Arts (KRNNIVSA) is a training and research centre for film and video technology.

Manipuri

Manipuri cinema is a small film industry of Manipur, encompassing Meitei language and other languages of the state. It began in the 1970s and gained momentum following a 2002 state ban on Hindi films. 80–100 movies are made each year. Among the notable Manipuri films are *Imagi*

Ningthem (1982, Aribam Syam Sharma), *Yenning Amadi Likla*, *Phijigee Mani*, *Leipaklei*, *Loktak Lairembee* and *Eikhoishibu Kanano*.

Marathi

Marathi films are produced in the Marathi language in Maharashtra state. It the oldest of India's film industries, which began in Kolhapur, moved to Pune and is now based in old Mumbai.

Some of the more notable films are *Sangte Aika*, *Ek Gaon Bara Bhangadi*, *Pinjara*, *Sinhasan*, *Pathlaag*, *Jait Re Jait*, *Saamana*, *Santh Wahate Krishnamai*, *Sant Tukaram* and *Shyamchi Aai*.

Nagpuri

Nagpuri films are produced in the Nagpuri language in Jharkhand state. The first Nagpuri feature film was *Sona Kar Nagpur* (1992). With a mainly rural population and cinema halls closing, non-traditional distribution models may be used.

Gorkha

Gorkha cinema consists of films produced by Nepali-speaking Indians.

Odia

The Odia-language film industry of Bhubaneswar and Cuttack, Odisha state, is also known as Ollywood. The first Odia-language film was *Sita Bibaha* (1936). The best year for Odia cinema was 1984 when *Maya Miriga* (Nirad Mohapatra) and *Dhare Alua* were showcased in Indian Panorama and *Maya Miriga* was invited to Critics Week at Cannes. The film received the Best Third World Film award at Mannheim Film Festival, Jury Award in Hawaii and was shown at the London Film Festival.

Punjabi

The Punjabi-language film industry, based in Amritsar and Mohali, Punjab, is also known as Pollywood. K. D. Mehra made the first Punjabi film, *Sheela* (1935). As of 2009, Punjabi cinema had produced between 900 and 1,000 movies.

Rajasthani

The cinema of Rajasthan (Rajjywood) refers to films produced in Rajasthan in north-western India. These films are produced in various regional and tribal languages including Rajasthani varieties such as Mewari, Marwari, Hadoti etc.

Sindhi

The Sindhi-language film industry is largely based in Sindh, Pakistan, and with Sindhi speakers in North Gujarat and Southwestern Rajasthan, India, and elsewhere among the Sindhi diaspora. The first Indian-made Sindhi film was *Ekta* (1940). while the first Sindhi film produced in Pakistan

was *Umar Marvi* (1956).[343] The industry has produced some Bollywood-style films.

The Sindhi film industry produces movies at intervals. The first was *Abana* (1958),[*timeframe?*] which was a success throughout the country. Sindhi cinema then produced some Bollywood-style films such as *Hal Ta Bhaji Haloon*, *Parewari*, *Dil Dije Dil Waran Khe*, *Ho Jamalo*, *Pyar Kare Dis: Feel the Power of Love* and *The Awakening*. Additionally, numerous Sindhi have contributed in Bollywood, including G P Sippy, Ramesh Sippy, Nikhil Advani, Tarun Mansukhani, Ritesh Sidhwani and Asrani.[*relevant?*]

Sherdukpen

Director Songe Dorjee Thongdok introduced the first Sherdukpen-language film *Crossing Bridges* (2014). Sherdukpen is native to the north-eastern state of Arunachal Pradesh.

Tamil

The Tamil-language film industry based in Chennai, also known as Kollywood, once served as a hub for all South Indian film industries. The first South Indian talkie film *Kalidas* (1931, H. M. Reddy) was shot in Tamil. Sivaji Ganesan became India's first actor to receive an international award when he won Best Actor at the Afro-Asian film festival in 1960 and the title of *Chevalier* in the Legion of Honour by the French Government in 1995.

Tamil cinema is influenced by Dravidian politics and has a tradition of addressing social issues. Many of Tamil Nadu's prominent Chief Ministers previously worked in cinema: Dravidian stalwarts C N Annadurai and M Karunanidhi were scriptwriters and M G Ramachandran and Jayalalithaa gained a political base through their fan followings.

Tamil films are distributed to Tamil diaspora populations in various parts of Asia, Southern Africa, Northern America, Europe, and Oceania. The industry-inspired Tamil film-making in Sri Lanka, Malaysia, Singapore and Canada.

Telugu

The Film and Television Institute of Telangana, Film and Television Institute of Andhra Pradesh, Ramanaidu Film School and Annapurna International School of Film and Media are among the largest film schools in India. The Telugu states are home to approximately 2800 theaters, more than any single state in India. Being commercially consistent, Telugu cinema had its influence over commercial cinema in India.

The industry holds the Guinness World Record for the largest film production facility in the world, Ramoji Film City. The Prasads IMAX located in Hyderabad is one of the largest 3D IMAX screens, and is the most attended cinema screen in the world. As per the CBFC report of 2014, the industry is placed first in India, in terms of films produced yearly. In the years 2005, 2006, 2008, and 2014 the industry has produced the largest

number of films in India, exceeding the number of films produced in Bollywood.

Tulu

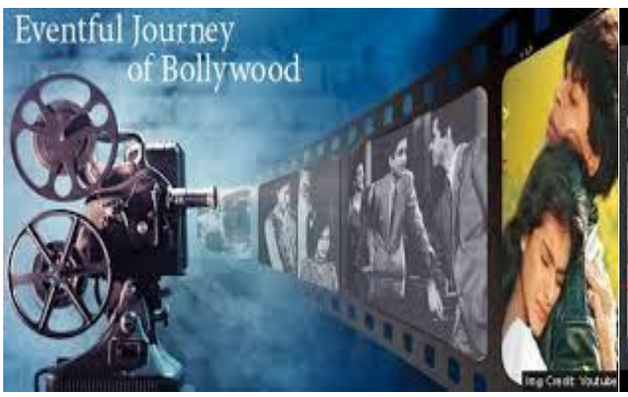
The Tulu-language film industry based in the port city of Mangalore, Karnataka, is also known as Coastalwood. A small industry, its origins trace to the release of *Enna Thangadi* (1971) with about one release per year until growth was spurred by the commercial success of *Oriyardori Asal* (2011). Films are released across the Tulu Nadu cultural region, with some recent films having a simultaneous release in Mumbai, Bangalore, and Arabian Gulf countries.

Please visit the web link for further details/information:

https://en.wikipedia.org/wiki/Cinema_of_India

No.	Annotated Web Links
1	https://en.wikipedia.org/wiki/Cinema_of_India A large quantity of interesting / detailed information covering the history of Indian Cinema in all languages.
2	https://www.davuniversity.org/images/files/study-material/History%20of%20Indian%20Cinema.pdf A Brief History of Indian Cinema [25 Pages]
3	https://www.mapsofindia.com/my-india/history/history-of-indian-cinema Beginning of Bollywood, Beginning of the Talkies, Growth of Regional Films, Birth of a New Era, Bollywood – The Pioneer of Masala Movies and 17 websites relating to various aspects of Indian Cinema.
4	https://magikindia.com/indian-cinema/ A brief history, What is an Indian cinema?, The Music in Bollywood movies, Parallel cinema, Actros & actresses in India,
5	https://culturalindia.net/indian-cinema/index.html A brief introduction, Indian Art Cinema, Indian Commercial Cinema and Regional Cinema India.
6	https://timesofindia.indiatimes.com/readersblog/seethroughmyeyes/evolution-of-indian-cinema-4289/ A brief introduction to Evaluation of Indian Cinema.
7	https://www.superprof.co.in/blog/indian-film-industry-brief-history-movies-actors-and-more/ Know the Indian Cinema, a.k.a the Bollywood Industry, A History of the Indian Bollywood Film Industry, The Early Development Stage, The Golden Era, Growth of Regional Films in India, Quick Facts About Indian Regional Movies Industry, Modern Bollywood Industry as we Know it Today, Historical Bollywood Movies of All Times, Legendary Hindi Cinema Artists in the Bollywood Industry.
8	https://www.purposestudios.in/post/evolution-of-indian-cinema The Evolution of Indian Cinema, The Silent Era & The Lumiere Brothers,

	Talk the Talk: Transition to Sound, The Golden Era (1950s), The Era of Nostalgia and Times of Y2K.
9	http://www.historyoffilm.net/movie-eras/history-of-bollywood/ History of Film and Cinema, Movie History, Movie Making, Famous Filmmakers and Movie Stars, Famous Filmmakers - Directors, Actors, Producers, Screenwriters...
10	https://www.thecharticle.in/origin-of-indian-cinema-and-its-growth.html Origin of Indian cinema and its growth till modern times
11	https://en.wikipedia.org/wiki/List_of_Indian_film_actresses List of Indian film actresses, Names are given order; once the name is clicked, you would get the detailed history of that person.
12	https://en.wikipedia.org/wiki/List_of_Indian_male_film_actors List of Indian film actors, Names are given order; once the name is clicked, you would get the detailed history of that person.



TAMIL

Cinema

Tamil cinema	
No. of screens	1671 (Tamil Nadu and Pondicherry)
Main distributors	AVM Productions Modern Theatres National Pictures Super Good Films Lyca Productions Studio Green Madras Talkies 2D Entertainment Sun Pictures Avni Cinemax Thenandal Studio Limited V Creations Wunderbar Films Red Giant Movies Aascar Films AGS Entertainment Dream Warrior Pictures
Produced feature films (2022)	
Total	221

Introduction

The history of Tamil cinema dates back to 1920s when silent films were being made in Tamil Nadu. The **Tamil film** industry is also known as Kollywood. During the initial years Chennai became the hub of movie making. Tamil films were also screened in this city. For screening the films, naturally a number of cinema halls were also constructed with time. The technologies introduced in the **first film studios in Madras** were unheard of in the sub-continent before. The history of Tamil industry thus, clearly reveals the enthusiasm of the people regarding cinema. The history of Tamil cinema has also witnessed the rise of several talented **Tamil directors**, actors and actresses.

M.K. Thyagaraja

With the arrival of the **talkie films** the scenario changed in the Indian cinema. Mythological films started to be made across the country. According to the history of Tamil cinema it is during this time that some of the most prolific actors came to the forefront. **M.K. Thyagaraja Bagavadhar**, **P. U. Chinnappa, M. G. Ramachandran, NT Rama Rao** and others rose to stardom. The **star system** in the Tamil film industry is amazing. The hype and hysteria with which the **Tamil actors** are bestowed are unprecedented. Later actor like **Kamal Hassan**, **Rajinikanth**, **Ajith Kumar**, Surya Sivakumar, **Madhavan**, **Siddharth** and others have lit up the silver screen with their performances. **Tamil actresses** like **Savithri**, **Banumathi, Padmini, Saroja Devi, Raadhika Sarathkumar Kushboo, Soundarya, Simran, Trisha Krishnan**, **Asin** and others have contributed greatly to make the Tamil film industry a leading one in India.

The history of Tamil cinema can be divided into two eras: **Tamil cinema from 1950-70** and **Tamil cinema from 1970** to the present day. With time the genre of Tamil films have changed and have become more varied. While there are commercial films to entertain audiences, serious films are also being filmed to educate the masses while entertaining them. Tamil film industry has never backed away from experimenting. Even today it keeps on releasing films that surprise the audiences either with their theme or technology. A gifted group of music directors, cinematographer, choreographers and others have made the Tamil film industry grow.

Brief History

History of Tamil Cinema from 1916 the first silent film in South India was done by Nataraja Rangaswamy Mudaliar made Keechaka Vadham. Lead actors of Keechaka Vadham were Jeevarathnam, R. Nataraja Mudaliar and Raja Mudaliar. Other films by Nataraja Mudaliar are Draupadi Vastrapaharanam in 1917, Mayil Ravana in 1918, Lavakusa in 1919, Kalinga Mardanam in 1920, Rukmini Kalyanam in

1921 and Markandeya in 1923. Other names to be mentioned from the distant past of Tamil cinema are R.Prakash, R.Venkaiah, A.Narayanan and K.Subramanyam.

30's MOVIES

The first talkie in Tamil was H.M.Reddy's Kalidas in 1931. It had a cast consisting of P.G.Venkatesan, T.P. Rajalakshmi, and M.S.Sabthanalakshmi. Folklores, Mythologicals, pseudo historicals and photographed stage plays were the themes of Tamil cinema in the thirties films had more songs nearly 30. Musicians like Dandapani Designer, G.N.Balasubramanian, Musiri, M.S.Subhalakshmi and others were cast in the Tamil movie. A.Narayanan's 1934 film Srinivasa Kalyanam was the first Tamil talkie .In 1935, South India Film Corporation made Kausalya with contemporary theme. The first female director and producer of Tamil cinema was T.P Rajalakshmi .Chinthamani in 1937 was the first Tamil film to run for more than a year in a single cinema house.

Other notable Tamil films of the thirties were Meerabai and Thenali Raman, etc. Stardom in Tamil films had its birth in the thirties itself. The first female superstar of Tamil cinema was K.B.Sundarambal, that year itself she got 1 lakh rupees for her film.

40's MOVIES

The directors of fourties were S.S.Vasan, L.V.Prasad, A.V.Meiyappan and T.R.Sundaram. S.S.Vasan's Chandralekha film was produced on a high budget and is among the most expensive Tamil films of all time. T.R Rajakumari, Ranjan, M.K.Radha, and N.S.Krishnan were the leading artists of Chandralekha. A.V.Meiyappan's 1947 film Nam Iruvar was important movie of the decade. Nam Iruvar was the first production venture of AVM Productions was established in 1945. It is the largest and oldest production studio currently active in Tamil industry.

Popular stars of this time were M.K.Thyagaraja Bhagavathar, M.K.Radha P.U.Chinnappa, Ranjan, K.R.Ramaswamy, T.R.Mahalingam, T.R.Rajakumari and Rukmini. M.K Thyagaraja Bhagavathar(MKT) was the most popular among them and is widely regarded as the first superstar of Tamil cinema.
The late fourties witnessed the excellent exploitation of Tamil cinema for achieving with political aims. C.N.Annadurai, who later went on to become the chief minister of Tamilnadu was the leader of this phenomenon in the history of world cinema. Annadurai wrote the script for Velaikkari(1949), by director A.S.A.Swamy. Velaikkari was a successful movie and it sets a new trend in Tamil cinema.

M.Karunanidhi, Annadurai's trusted assistants and wrote screen plays for several films. Karunanidhi also rose to the level of Chief Minister of Tamilnadu.

50's and 60's

They were M.G.Ramachandran (M.G.R), Sivaji Ganesan and Gemini Ganesan. M.G.Ramachandran made his debut in Ellis R Dungan's 1935 film Sati Leelavati. He played the hero in a number of blockbusters M.G.R is considered the numero uno in the history of Tamil cinema and was fondly called Puratchi Thalaivar. He became the Chief Minister of Tamilnadu in 1977.

Sivaji Ganesan was one of the first and finest method. He was fondly called as Nadigar Thilakam. Sivaji Ganesan entered film world through the 1952 film Parasakthi movies like Veerapandiya Kattabomman, Paasamalar, Vasantha Maligai,etc.

Gemini Ganesan, nicknamed Kadhal Mannan, acted several including Parthiban Kanavu, Kalathur Kannamma, etc. Other popular actors are Sivakumar, Muthumaran, Jaishankar, Balaji, Vijayakumar, Nagesh, M.N.Nambiar, P.S.Veerappa, Asokan, R.S.Manohar and Major Sundara Rajan, Anjali Devi, Savithri, P.Bhanumathi, Padmini, Pushpalatha, Sowkar Janaki, Manorama, etc.

By the late sixties Tamil cinema witnessed the screenwriter, and director K.Balachander. He did the movies with bold themes. His films with unusual and complicated relationships and social themes. His movies like Ethir Neechal, Arangetram, Aval Oru Thodar Kathai, Naan Avan Illai, Apoorva Raagangal, He introduced and gave breaks to many artists including Rajinikanth, Kamal Haasan, Vivek and Prakash Raj.

Victoria Public Hall, Chennai, served as a theatre in the late 19th century and the early 20th century.

70's and 80's

By the late seventies three more directors were K.Bharathiraja, Balu Mahendra and K.Bhagyaraj.

Bharathiraja's films like 16 Vayathinile in 1977. Bharathiraja himself wrote the script for 16 Vayathinile which had Kamal Haasan, Rajnikanth and Sridevi in lead roles. He concentrated mainly in village side themes.

Balu Mahendra's films were remarkable and his was Azhiyadha Kolangal. His other movies include Moodupani, Veedu, Sandhya Raagam, Moondram Pirai, and Sathi Leelavathi.

K.Bhagyaraj's films were laced with earthy humour and the characters were honest and straight forward. He made his entry into direction with the 1979 movie Suvar Ellatha Chitrangal. His notable movies include Vidiyum Vari Kaathiru, Mouna Geethanagal, etc.

The mid-late seventies and early eighties actors Kamal Haasan and Rajinikanth to Tamil cinema. Kamal Haasan performed as a child. He got his first break in Tamil cinema with K.Balachander's 1975 movie Apoorva Raagangal, which was also Rajinikanth's debut movie. He worked with K.Balachander in a number of movies including Moondru Mudichu, Avargal, Manmadha Leelai,etc. Over the years Kamal Haasan has done a variety of roles in films like Raaja Paarvai, Vazhve Mayam, and many films.

More actors entered are Vijayakanth, Sathyaraj, Karthik, Sarat Kumar, Arjun and Murali, Prabhu Ganesan, Mohan. Popular heroines were Khushboo, Radha, Gouthami, Ambika, Saranya and Rupini. Introduction of directors like Mani Ratnam, S.A.Chandrasekhar, Manivannan, T.Rajender, Vikraman, R.K.Selvamani, Santhana Bharathi, K.S.Ravikumar and S.Shankar. Mani Ratnam and S.Shankar stand out among the others. Mani Ratnam had scripted and directed critically and commercially successful films like Mouna Raagam, Nayagan, Agni Natchathiram, Anjali,etc. S.Shankar is known for his excellent treatment of commercial cinema and has won accolades for his films like Gentleman, Kadhalan, Indian, Jeans, Mudhalvan, Boys, Anniyan and Sivaji:The Boss.

90's and 2000

In the nineties actors like Aravind Swamy, Vijay, Ajith, Prasanth and Prabhu Deva entered Tamil filmdom. Heroines like Nagma, Rambha, Soundarya, Madhoo, Meena, Devayani, Roja and Simran gained popularity during this period. Directors like Sundar C, Rajeev Menon, S.J.Sooryah, S.Ezhil, Selva and Cheran entered Tamil film industry during the nineties.

Tamil cinema has produced some of the most talented music directors are Ilayaraja and A.R.Rahman, Harris Jayaraj, Deva, Yuvan Shankar Raja, Devi Sri Prasad, Vidyasagar and Srikanth Deva.

Behind them Vijay, Ajith, Vikram, Surya and Madhvan also rake in the moolah. Younger stars like Jayam Ravi, Dhanush, Silambarasan, Vishal, Arya, Jeeva, Bharath, Jai and Karthi Sivakumar have done good business at the box office in the recent past. Comedians Vadivelu and Vivek are other prominent actors. Heroines of kollywood are Asin Thottumkal, Nayantara, Trisha Krishnan, Shriya Saran, Tamanna Bhatia, Sandhya, Reema Sen, Sadha, Sneha, Bhumika Chawla and Namitha. The directors at present are Mani Ratnam, S.Shankar, Gautham Menon, Bala, Linguswamy, Vishnuvardhan, Cheran, Hari, Saran, P.Vasu, K.S.Ravikumar M. Raja, Susi Ganesan, Myshkin, Perarasu, Prabhu Deva, Balaji Sakthivel, A. R. Murugadoss, Selva, Ameer and Boopathy Pandian.

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Please visit these web links to know/learn MORE:

No.	Annotated Websites
1	https://en.wikipedia.org/wiki/Tamil_cinema Provides a brief history of Tamil cinema, early exhibitors, the influence of Tamil cinema on society, development of studios, distribution regions, economics of film production, box office revenues of some of top of Tamil films, list of awards available to Tamil industry, and also, some important web links relating to Tamil cinema.
2	https://www.culturopedia.com/tamil-cinema/ Provides very brief history of Tamil cinema and some web links relating to Indian cinema, history of Indian cinema, Regional cinema, Telugu cinema, Kannada cinema, Malayalam cinema, etc.,

3	https://www.indianetzone.com/29/history_tamil_cinema_indian_cinema.htm Providing a very brief introduction of Tamil cinema and related web links to several articles on Tamil cinema.
4	https://www.cinemaazi.com/feature/progress-of-tamil-cinema Discussing the progress of Tamil cinema; detailing several stages of progress, important events happened, personalities involved, some important/interesting events.
5	https://medium.com/@iniyazhini321/history-of-tamil-cinema-c9786575944d Providing some interesting events in Tamil cinema, giving the details of some Tamil films which had more impact in the Tamil film industry through their directors, actors, actresses, famous studios, production companies.
6	http://cscc.scu.edu/trends/v28/CRT_v28_n4_Dec2009.pdf Providing the complete article "***Tamil Cinema***" by Perianayagam Jesodoss (Salesian Pontifical University, Rome) & published by Communication Research Trends [A Quarterly Review of Communication Research, ISSN 0144-4646], Volume 28 (2009) No.4. Chapters: (1) Introduction, (2) Origin of Tamil Cinema, (3) History of Tamil Cinema, (4) Film Distribution, (5) Cinema Production as Cultural Commodity in Tamil Nadu, (6) Cinema and Social Change in Tamil Nadu and (7) Cinema and Identity.
7	https://modelsagency.in/news/history-of-tamil-cinema/ Provides a small introduction and brief details of Tamil Films released in 30s, 40s, 50s, 0s, 70s, 80s, 90 and 2000.
8	https://wecommunication.blogspot.com/2017/03/the-tamil-cinema-and-social-political.html Providing the Cultural context in India, Religious Identity, Mythology, Gazing Culture, Appeal of the Visual Image, Political aspects, Dravidian Nationalism, Cultural narratives in Tamil cinema,, etc.,
9	https://www.imdb.com/search/title/?genres=history&languages=ta Providing 101 Tamil films and arranged/sorted them by : **Popularity▲** A-Z | User Rating | Number of Votes | US Box Office | Runtime | Year | Release Date | Date of Your Rating | Your Rating
10	https://www.imdb.com/list/ls027720448/ Providing the Tamil films (36) which achieved the industry hit status (All time highest grosser) in the history of the Tamil cinema.

TELUGU

Cinema

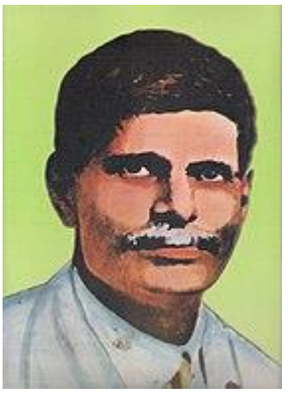
Telugu cinema	
No. of screens	2809 screens in Andhra Pradesh and Telangana states of India[1]
Main distributors	Suresh Productions Vyjayanthi Movies DVV Entertainments Annapurna Studios Geetha Arts Arka Media Works Sri Venkateswara Creations Mythri Movie Makers
Produced feature films (2022)[3]	
Total	219
Number of admissions (2022)	
Total	233 million[4][5]

Introduction

The Telugu Film industry is among the largest in India on the basis of revenue & box office trailing the Hindi and Tamil film industries. The Prasads IMAX theatre in Hyderabad has the biggest IMAX 3D screen in the world. The industry has earned a

handful of Guinness World Records, including records for acting in the same role the most times by an actor (N. T. Rama Rao as Lord Krishna, 18 times), the most number of films directed by a female director (Vijaya Nirmala), the most films produced by one person (D. Ramanaidu), the most number of songs sung by a male singer (S.P.Balasubramanyam), the most same-language films acted by a person (Brahmanandam), the largest film production facility in the world, etc. *Bhakta Prahlada*, released on September 15, 1931, was South India's first talkie film to have a theatrical release.

Brief History



Raghupathi Venkaiah Naidu was a photographer and photographic studio owner in Madras who was drawn into filmmaking. Since 1909, he was involved in producing short films. He shot 12 three-minute-long short films and exhibited them in Victoria Public Hall, Madras. He also travelled to Bangalore, Vijayawada, Sri Lanka, Rangoon and Pegu to exhibit his films. In c. 1909-10, he established a tent house called Esplanade in Madras to exhibit his films. In c. 1912-14, he established Gaiety Theatre on Mount Road, the first ever permanent cinema theatre in Madras and all of South India. He later constructed Crown Theatre on Mint Street and Globe Theatre in Purasawakkam. In his theatres, he screened American and European films as well as silent films made in various parts of India.

In 1919, he started a film production company called 'Star of East Films' also called 'Glass Studio', the first production company established by a Telugu person. He sent his son, Raghupati Surya Prakash Naidu (R. S. Prakash) to study filmmaking in the studios of England, Germany, and United States. In 1921, they made *Bhishma Pratigna*, generally considered as the first Telugu feature film. Venkaiah Naidu produced the film, while R. S. Prakash directed and produced it along with playing the title character *Bhishma*. As the first Telugu film exhibitor and producer, Raghupathi Venkaiah Naidu is regarded as the 'Father of Telugu cinema'.

From 1921 to 1931 about a dozen feature films were made by Telugu people.C. Pullayya made a three-reel short film, *Markandeya* (1926 or 1931) at his house in Kakinada. In 1921, the first movie theatre in Andhra, Maruthi Cinema was established in Vijayawada by Pothina Srinivasa Rao. Y. V. Rao and R. S. Prakash established a long-lasting precedence of focusing exclusively on religious themes —

Gajendra Moksham, *Nandanar*, and *Matsyavataram* —three of their most noted productions, centred on religious figures, parables, and morals.

Classical & Golden Age

Malliswari is the first Telugu film which had a public release with thirteen prints along with Chinese subtitles at Beijing on 14 March 1953, and a 16 mm film print was also screened in the United States. The film was directed by B. N. Reddy, a recipient of the Dada Saheb Phalke Award, and the Doctor of Letters honour.

From left to right: A production still of *Mayabazar* (1957), N. T. Rama Rao in *Pathala Bhairavi* (1951) the only south Indian film screened at 1st IFFI, Kanta Rao and Raajanala in a folklore combat scene.

The industry is one of the largest producers of folklore, fantasy, and mythological films. Filmmakers like K. V. Reddy, B. Vittalacharya and Kodi Ramakrishna have pioneered this genre. 1956 film Tenali Ramakrishna has garnered the All India Certificate of Merit for Best Feature Film. In 2013, *IBN Live*'s poll cited Mayabazar as the greatest Indian film of all time.

Relangi and Ramana Reddy were a comedy double act during this era. *Nartanasala* won three awards at the third Afro-Asian Film Festival in Jakarta. *Donga Ramudu* directed by K. V. Reddy was archived in the curriculum of the Film and Television Institute of India. *Nammina Bantu* received critical reception at the San Sebastián International Film Festival.[75][76] 1967 film *Ummadi Kutumbam* was selected by Film Federation of India as one of its entries to the Moscow Film Festival. The 1968 cult classic *Sudigundalu* was screened at the Tashkent and Moscow Film Festivals. Bapu's directorial venture *Sakshi* was showcased at Tashkent International film festival in 1968. In 1976, he directed *Sita Kalyanam* got critical acclaim at the BFI London Film Festival and Chicago International Film Festival, and is part of the curriculum at British Film Institute.

Rise of Tollywood

The nickname *Tollywood* is a portmanteau of the words Telugu and Hollywood. Moola Narayana Swamy and B. N. Reddy founded Vijaya Vauhini Studios in 1948 in the city of Chennai. Indian film doyen L. V. Prasad, who started his film career

with *Bhakta Prahlada*, founded Prasad Studios in 1956 based in Chennai. However, through the efforts of D. V. S. Raju, the Telugu film industry completely shifted its base from Chennai to Hyderabad in the early 1990s, during N. T. Rama Rao's political reign.

From left to right: S. V. Ranga Rao, A. Nageswara Rao, and Savitri

Veteran actor Akkineni Nageswara Rao relocated to Hyderabad and has developed Annapurna Studios. The Telugu film industry is one of the three largest film producers in India. About 245 Telugu films were produced in 2006, the highest in India for that year. Film studios in Hyderabad, developed by D. Ramanaidu and Ramoji Rao, are involved in prolific film production and employment. There is a fair amount of dispersion among the Indian film industries. Since 2005, many successful Telugu films have been largely remade by the Bengali cinema and Hindi film industries, while in the past, Telugu filmmakers drew inspiration from Bengali cinema and literature. Telugu film production accounts for one percent of the gross domestic product of the region.

The digital cinema network company UFO Moviez marketed by Southern Digital Screenz (SDS) has digitized several cinemas in the region.[91][92] The Film and Television Institute of Telangana, Film and Television Institute of Andhra Pradesh, Ramanaidu Film School and Annapurna International School of Film and Media are some of the largest film schools in India. The Telugu states consist of approximately 2800 theaters, the largest number of cinema halls of any state in India. Being commercially consistent, Telugu cinema had its influence over commercial cinema in India.

The industry holds the Guinness World Record for the largest film production facility in the world, Ramoji Film City. The *Prasads IMAX* located in Hyderabad is one of the largest 3D IMAX screens, and the most attended cinema screen in the world. As per the CBFC report of 2014, the industry is placed first in India, in terms of films produced yearly. The industry holds a memorandum of understanding with the Motion Picture Association of America to combat video piracy. In the years 2005, 2006, 2008, and 2014 the industry has produced the largest number of films in India, exceeding the number of films produced in Bollywood.

1992 film *Gharana Mogudu* is the first Telugu film to gross over ₹10 crore at the box office. Produced on a shoe string budget of ₹1.2 crore, 2000 film *Nuvve*

Kavali became sleeper hit of the late 1990s. It was screened for 200 days in 20 screens grossing over ₹20 crore.

Cinematography and Visual Effects

V. N. Reddy, K. S. Prasad, Jaya Gummadi, Sudhakar Yakkanti, and C. Rajendra Prasad garnered pan India recognition for their cinematographic works. Enhanced technology among live action animation, digital compositing, and special effects paved the way for upgrading from established cinematic norms. Visual effects based high fantasy works have tasted success. Pete Draper, P. C. Sanath, Chakri Toleti and V. Srinivas Mohan supervise visual effects.

Film Critics & Jury Members

Vasiraju Prakasam and K. N. T. Sastry are one of the noted Indian film critics from the region. B. S. Narayana was a member of the Indian delegation to the *Tashkent Film Festival* in 1974, and the *Moscow International Film Festival* in 1975. Gummadi, served as official member of the Indian delegation from South India to the *Tashkent Film Festival* in 1978 and 1982. He served as the Jury Member thrice for the 28th, 33rd, and 39th National Film Awards. Chandra Siddhartha served in South Jury at the 57th, 61st and 65th National Film Awards, as well as the 49th IFFI.

Guinness Records

- Guinness Record had been awarded to Ramoji Film City, Hyderabad as the largest film studio complex in the world, it opened in 1996 and measures 674 hectares (1,666 acres). With 47 sound stages, it has permanent sets ranging from railway stations to temples.
- D. Rama Naidu holds the Guinness World Record as the most prolific producer with 130 films.
- Dasari Narayana Rao holds the Guinness World Record as the most films directed with 151 films.
- Brahmanandam holds the Guinness World Record for acting in the most films in a single language, 1000+ films.
- S. P. Balasubrahmanyam holds the Guinness World Record for having sung the most songs for any male playback singer in the world, with the majority of his songs sung in Telugu.
- Vijaya Nirmala holds a Guinness World Record as the female director with the most films, having made 47 films.
- In 2016, P. Susheela entered the Guinness Book of World Records for recording the highest number of songs in musical history.

Please visit these web links to know/learn MORE:

No.	Annotated Websites
1	https://www.culturopedia.com/telugu-cinema/ Providing a brief introduction to Telugu film industry and also, several web links to Introduction to Indian cinema, History to Indian Cinema, Regional cinema, Bengali cinema, Kannada cinema, Malayalam cinema and Tamil cinema.
2	https://en.wikipedia.org/wiki/Telugu_cinema Providing a good introduction to Telugu film industry, early development, Rise of the "Talkie", Cinema during the Crown Rule, Classical cinema & Golden Age, Rise of Tollywood, Neo Tollywood, sub-genres and Off beat films, Spread to world markets, Cast & Crew in Telugu Film industry, cinematography and visual effects and Guinness Records.
3	https://www.indianetzone.com/2/telugu_films.htm Providing a brief background of Telugu cinema, background of mythological stories, scarcity during the British Raj, Golden Era of Telugu cinema, Development in the industry, Modern Era and Artists & Awards.
4	https://singavarapu.wordpress.com/2011/07/30/history-of-telugu-cinema/ Providing the introductory background to Telugu cinema, development of technical aspects, production techniques, modernizing the filming studios, box office collections and shifting of Telugu film industry from Madras (Chennai) to Hyderabad.
5	https://m.mapsofindia.com/who-is-who/entertainment/telugu-cinema.html Providing a biography to Telugu cinema and several useful web links.
6	http://eemaata.com/history/telugu_literary_homepage/Movies/movie_history.html Provides an overall picture of Telugu film industry.
7	https://www.goldenglobes.com/articles/tollywood-telugu-cinema-india Providing the brief introduction of Telugu cinema, the development of Telugu film industry, the details of some older movies and, also some of the latest movies with some pictures.
8	https://www.exoticindiaart.com/book/details/politics-as-performance-social-history-of-telugu-cinema-uad699/ Politics As Performance- A Social History of the Telugu Cinema: A Book by SV Srinivas & published by Permanent Black Containing Chapters: (1) The Making of a Peasant Industry:1930s-1950s, (2) The Telugu Country and the Film Making:1956 and after, (3) The Star and Mobilization:1951-1980, (4) Mythological Speech: Film in a Political Campaign, and (5) 1983 Election: Paper Tiger and Telugu Nation.

KANNADA

Cinema

Kannada cinema	
No. of screens	925 (as of 2022)[1] including: • 630 single screens (as of 2021-22),[1][2] • 260 multiplex screens (as of 2021)[2]
• **Per capita**	1.3 per 100,000
Main distributors	Mahatma Pictures Sri Vajreshwari Combines Sri Eswari Combines KCN Movies Rockline Entertainments Jayanna Combines Thoogudeepa Distributors Mars Distributors PRK Productions Paramvah Studios Pushkar Films Hombale Films
Produced feature films (2019)[3]	
Total	336

Introduction

Kannada cinema, also known as **Sandalwood**, or **Chandanavana**, is the segment of Indian cinema dedicated to the production of motion pictures in the Kannada language widely spoken in the state of Karnataka. The 1934 film *Sati Sulochana* directed by Y. V. Rao was the first talkie film in the Kannada language. It was also the first film starring Subbaiah Naidu and Tripuramba, and was the first motion picture screened in the erstwhile Mysore Kingdom. The film was produced by Chamanlal Doongaji, who in 1932 founded *South India Movietone* in Bangalore.

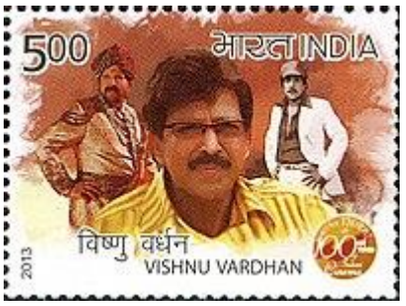
Major literary works have been adapted to the Kannada screen such as B. V. Karanth's *Chomana Dudi* (1975), (based on *Chomana Dudi* by Shivaram Karanth), Girish Karnad's *Kaadu* (1973), (based on *Kaadu* by Srikrishna Alanahalli), Pattabhirama Reddy's *Samskara* (1970) (based on *Samskara* by U. R. Ananthamurthy), which won the Bronze Leopard at Locarno International Film Festival, and T. S. Nagabharana's *Mysuru Mallige* (1992), based on the works of poet K. S. Narasimhaswamy.

Kannada cinema is known for producing experimental works such as Girish Kasaravalli's *Ghatashraddha* (1977), which won the Ducats Award at the Manneham Film Festival Germany, *Dweepa* (2002), which won Best Film at Moscow International Film Festival, Singeetam Srinivasa Rao's silent film *Pushpaka Vimana* (1987), Ram Gopal Varma's docudrama *Killing Veerappan* (2016), Prashanth Neel's action franchise *K. G. F. series* being the highest-grossing Kannada film, and Rishab Shetty's *Kantara* (2022).

Kannada cinema is reported to have 8% market share in the gross domestic box office collections for the period January to August 2022 making it the fourth biggest Indian film industry. The share rose to 9% by October 2022. The total gross collections of the top five Kannada movies of 2022 in first ten months was reported to be ₹1800 crores. The year 2022 witnessed the beginning of new era for the industry in terms of popularity, quality content and collections.

The Golden Era [1970s-1980s]

Director Puttanna Kanagal can be regarded as the doyen of Sandalwood during this period because of his peculiar way of making films. You see, Mr Kanagal was always fascinated by independent filmmaking, so he would often choose subjects that were considered taboo, or were spoken less about. Because he didn't care much for anything else but his vision, director Puttanna Kanagal could make gems like Naagarahavu (1972), Shubhamangala (1975) etc.



The Golden Era is also treasured for another reason. It's because it was the time when two other stars shined brightly – Sahasa Simha Vishnuvardhan and the Rebel Star. They stepped into the Kannada film industry during this period and created an uproar in the masses with their one-of-a-kind films. Furthermore, parallel cinema, also known as alternate cinema, was brought into the industry thanks to the legend T S Nagabharana (Narasimha from Bramhagantu).

Soon, more names started getting added to Sandalwood's incredible actors list – like Ananth Nag, Tiger Prabhakar, Padma Vasanthi and Lakshmi. This evidently sent Namma Kannada cinema industry to the top position in entire South India. From the late 80s, the entry of stars like the Crazy Star V Ravichandran, Ramesh Aravind and even Shivarajkumar gave rise to a new trend; family-oriented movies!

Modern Era

Prakash Raj began his acting career with Doordarshan serials such as Bisilu Kudure (Kannada) and Guddada Bhootha. He later took up supporting roles in Kannada films such as Ramachari, Ranadheera, Nishkarsha and Lockup Death. Prakash re-entered Kannada films through Nagamandala in 1997, directed by T. S. Nagabharana. Veteran Kannada actor Shakti Prasad's son Arjun Sarja is known for his work in South Indian cinema. He starred in movies such as Prasad; the film was screened at the Berlin Film Festival and Arjun received the Karnataka State Award for his performance in it.

Sanchari Vijay's portrayal of a transgender won him the National Best Actor Award. With the award, Vijay became the third actor after M. V. Vasudeva

Rao, and Charuhasan to win the National Award for Best Actor for a performance in a Kannada film.

Shiva Rajkumar is known for his work in Janumada Jodi, Anand, Ratha Sapthami, Nammoora Mandara Hoove, Om, Simhada Mari and Chigurida Kanasu. He acted in Sugreeva, which was shot in 18 hours. Rockline Venkatesh founded Rockline Entertainments which has produced over twenty five films as of 2012. New age actors Puneeth Rajkumar, Rakshith Shetty and Sudeep are some of the highest paid actors in Sandalwood. The Rakshith Shetty starrer Kirik Party went on to become one of the highest-grossing Kannada films by collecting 50 crores against a production budget of 4 crores and completed 150 days in the main cities of Karnataka.

International Recognition

The 1964 movie *Naandi* set a landmark by being the first ever Kannada film to be screened at an international film festival. It was screened at IFFI 1992 Kannada cinema Retrospect. The 1969 movie *Uyyale* was screened twice at the IFFI retrospect - once in 1992 and again in 2019.

The 1970 movie *Samskara* won the Bronze Leopard at Locarno International Film Festival The 1977 movie *Ghatashraddha* which had the distinction of being shown at the Museum of Modern Art, New York, became the only Indian film to be chosen by the National Archive of Paris among 100 others, during the centenary celebrations of cinema. It also won the Ducats Award at the Manneham Film Festival Germany. At the 2009 International Film Festival of India, it was announced one of the 20 best films in Indian cinema, having received 1.6 million votes. The 1978 movie *Ondanondu Kaladalli* was released at The Guild Theatre, 50 Rockefeller Plaza on 17 May 1982. Vincent Canby, the chief film critic of The New York Times, called the movie "that is both exotic as well as surprising in view of all the bodies on the ground at the end, sweet natured!". The film was subtitled into English for its American premiere on 18 October 1995 in Shriver Hall at the Johns Hopkins University as part of the 1995 Milton S. Eisenhower Symposium "Framing Society : A Century of Cinema".The 1987 film *Pushpaka Vimana* featured retrospectively in the Shanghai International Film Festival and Whistling Woods Film Festival.

Still from Film Samskara, 1970

The 1999 film *Upendra* was screened at the Yubari International Fantastic Film Festival in Japan in 2001. The 1999 movie *Deveeri* was selected for 18 international film festivals including the 44th London International Film Festival and the Cairo International Film Festival.

The 2000 movie *Munnudi* was screened at Palm Springs International Film Festival (2002). The 2002 movie *Atithi* was screened at Cairo International Film Festival. The 2002 movie *Dweepa* was screened at the Moscow International Film Festival. The 2004 movie *Hasina* was screened at Berlin's Asia Pacific Film Festival. The 2004 movie *Bimba* was selected for the Bangkok International Film Festival. The 2006 movie *Thutturi* won the *Best Audience Award* at the 9th Dhaka International Film Festival. and won the *Earth Vision Award of 2005-06* at the 15th Tokyo Global Environmental Film Festival.[87] The 2006 movie *Naayi Neralu* was screened at six international film festivals including International Film Festival Rotterdam, Bangkok International Film Festival, Palm Springs International Film Festival , Osian's Film Festival and the Karachi International Film Festival. The 2006 movie *Care of Footpath* was selected for the *Kids for Kids Film Festival* at Cyprus and the 2006 film *Cyanide* was selected for the London Film Festival.

The 2010 movie *Kanasemba Kudureyaneri* won the NETPAC Award at the *Asiatica Film Mediale (Italy)* (2010). The 2011 film *Koormavatara* was screened in 17 film festivals and won acclaims at the film festivals of Bangkok, New York and Vancouver. The 2013 movie *Lucia* premiered at the London Indian Film Festival on 20 July 2013. It won the Best Film Audience Choice award at the festival. It was also screened at the Zurich Film Festival. The 2015 movie *Thithi* won accolades at multiple international film festivals including the 68th Locarno International Film Festival and the 19th Shanghai International Film Festival. The 2016 movie *Railway Children* won the *Ecumenical Jury Award* (special mention) at Zlín Film Festival. The 2016 film *Bombeyaata* won three awards at seven International Film Festivals. The 2018 movie *Nathicharami* and *Balekempa* were screened at the MAMI Mumbai Film Festival.[100] *Balekempa* also won the FIPRESCI Award at the 47th International Film Festival Rotterdam. The 2019 movie *Arishadvarga* also premiered at the London Indian Film Festival[102][103] followed by the Asian Premiere at the Singapore South Asian International Film Festival and the North American Premiere at the Vancouver International South Asian Film Festival. The 2019 movie *Manaroopa* won 10 awards at various international film festivals including the *Best Thriller Film* at Out of the Can International Film Festival at England,[106] *Best Experimental Film* at the Cafe Irani Chaii International

Film Festival [107] and was officially selected for the Miami Independent Film Festival in the United States and the Istanbul Film Awards in Turkey.

In the post - pandemic era, Kannada cinema started making waves across the world in several international film festivals. *Pinki Elli?* was screened at around 50 International Film Festivals including the Prague International Film Festival and the Hainan International Film Festival. It opened the Busan International Film Festival and was screened at Hong Kong International Film Festival. It won three awards at the New York Indian Film Festival. It also won the *Best Film* award at the Asian Film Festival Barcelona 2021. *Amruthamathi* was screened at ten international film festivals including Boston Film Festival , Atlanta Film Festival , Austria Film Festival and won multiple awards.[112][113] Abhilash Shetty's *Koli Taal* premiered at the 21st New York Indian Film Festival. It was then screened at various film festivals including the 18th Indian Film Festival of Stuttgart and the 12th Indian Film Festival of Melbourne. *Neeli Hakki* was selected for multiple international Film festivals including the New York Indian Film Festival. *Pinni* (2020) was selected in the competition category at the New York Indian Film Festival. *Daari Yaavudayya Vaikunthakke ?* won a total of 94 awards including multiple awards at Rajasthan Film Festival and other international film festivals like Sundance Film Festival, Barcelona, Nawada and Golden Sparrow International Film Festivals. *Illiralaare Allige Hogalaare* won the *Director's Vision Award* at the 18th Indian Film Festival of Stuggart. It was earlier screened at the Dhaka International Film Festival and had won an award at the Rome Film Festival. It also won award at the Spain International Film Festival in Madrid. Baraguru Ramachandrappa's *Mooka Nayaka* won the *Best Picture of the Decade* Award by competing with movies from different languages around the globe. *Jeevnane Nataka Samy* (2021) was screened at Miami International Film Festival. *Avalakki Pavalakki* won five awards in various categories at Uravatti International Film Festival, Indo Global International Film Festival, American Golden Pictures International Film Festival, Oniros Film Festival and the Sweden Film Festival. *Rudri* won multiple awards at Oniros Film Festival, Tagore International Film Festival and the Vindhya International Film Festival. *Naanu Ladies* had its world premier at the 16th Tasveer South Asian Film Festival in Seattle. It went on to win the *Best Narrative Feature Award* at the Kashish Mumbai International Queer Film Festival.

Pedro had its world premiere in the *New Currents* Section at the 26th edition of the Busan International Film Festival. and was shortlisted for the Directors Fortnight Cannes 2020. It went on to win the *Best Director Award* in the Crouching Tigers competition section at the Pingyao

International Film Festival in Shanxi, China. It was also the joint winner of the *Montgolfiere D'Argent Award* at the Festival Des 3 Continents, France. It was also screened at the Indian Film Festival of Los Angeles(IFFLA) and at the *Indian Film Festival of Melbourne*. *Dollu* was screened at the Dhaka International Film Festival. It was shortlisted for screening at 72nd Berlinale's European Film Market and the Dallas ft worth South Asian Film Festival (virtual). It was also screened at the Caleidoscope Indian Film Festival Boston where it won the *Best Indian Film* award. It also won the *Best Kannada Movie* award at Innovative International Film Festival. *Namma Magu* received recognition from the International Organization for Migration (IOM).

Taledanda (2022) was selected for London International Film Festival. *Koli Esru* was selected for screening at New York Indian Film Festival (2022). *Shivamma* was selected for *Marche du Film* (2022) - the business counterpart of the Cannes Film Festival. It was also screened at the 27th Busan International Film Festival where it won the *New Currents Award* given to first or second feature film of a new Asian director. It also won the *Young Jury Award* at the 44th edition of the *Three Continents Festival*. It was also selected for screening at the US and Australian film festivals in 2023. *Man Of The Match* (2022), produced by Puneeth Rajkumar, was selected for screening at the 14th New York City Independent Film Festival in the foreign film category. In 2022, *Shuddhi* (2017) and *Bell Bottom* (2019) premiered at the *Indian Film Week* in Japan. *Vagachi Pani* was selected for the co-production market at the film festival in Busan. *Thayi Kastur Gandhi* was screened at LA Film Festival and it won the *Best Editor* award at the Dallas International Film Festival. *1888* was screened at several international film festivals across the world.

Conclusion

The beauty of Kannada cinema is in the way it welcomes actors and actresses from other states. Women come from all over the country, from north to south and these stars made Sandalwood their home and proved themselves no less than local Sandalwood heroines.

As of 2023, Naveen Kumar Gowda, popularly known as Rocking Star Yash, is reportedly the number one hero of the Kannada film industry and the top-earning actor in the Kannada film industry, commanding a fee of Rs 30 crore to 85 crore per movie, depending on the project.

Please visit these web links to know/learn MORE:

No.	Annotated Websites
1	https://www.exoticindiaart.com/book/details/kannada-theatre-history-1850-1950-sourcebook-naz683/ A Book: "Kannada Theatre History (1850-1950: A Sourcebook)" by Akshara KV, BR Venkataramana Athala and Deepa Ganesh. Contents: Part-1: Documents and Descriptiions, Part-2 : Dialogues and Debates, Part-3: Visions and Views, Paart-4:Reviews and Criticism, Part-5: Memoirs and Biographies and Part-6: Prefaces to Plays.
2	https://www.indianetzone.com/2/kannada_films.htm Majority Kannada films are of the popular genres like sentimental, melodramatic, escapist, full of songs and dance. Kannada cinema is dedicated to the production of motion pictures in the Kannada language widely spoken in the state of Karnataka.
3	https://en.wikipedia.org/wiki/Kannada_cinema Providing an Introduction, History of Kannada Cinema, International Recognition, National Recognition and Awards (National & International).
4	https://www.culturopedia.com/kannada-cinema/ Containing a short introduction to Kannada Films and the web links Regional Cine, Tamil Cinema, Telugu Cinema, Malayalam Cinema, Bhojpuri Cinema and Bengali Cinema.
5	https://www.ghgossip.com/god-of-kannada-film-industry/ Covering God of Kannada film industry, Details of Legends in Kannada films, Important and useful information/details about Puneeth Rajkumar and other interesting information.
6	https://www.indianetzone.com/28/history_kannada_films_indian_cinema.htm Proving a short introduction of Kannada Film Industry.
7	https://chiloka.com/kannada/historical/movies Providing a list of Kannada historical films with brief technical/non-technical data.
8	https://www.zee5.com/zee5news/from-the-golden-era-of-70s-to-now-a-brief-history-of-the-birth-rise-of-kannada-cinema Providing a brief history of Kannada Film Industry covering from Golden Era to Now, with the details of all Kannada film in this period.
9	https://itsmeadarsh.wordpress.com/tag/history-of-kannada-cinema/ Providing a brief/quick glimpse of 80 years of Kannada films_stating from late 60s to the late of 1990s and, also the pioneers of Kannada Film Industry including Directors, Producers, Actors, Actresses , Music composers and Playback singers.

MALAYALAM

Cinema

Malayalam cinema	
No. of screens	1015 screens in Kerala state of India
Main distributors	Aashirvad Cinemas Amal Neerad Productions Anwar Rasheed Entertainments Ashiq Usman Productions August Cinema Bhavana Studios Collective Phase One Fahadh Faasil and Friends Aashin US and Friends Friday Film House Galaxy Films Graand Production Kalasangham Films Lal Creations LJ Films Magic Frames Mammootty Kampany Maxlab Cinemas and Entertainments Merryland Studio

	Mulakuppadam Films Navodaya Studio OPM Cinemas Prithviraj Productions Revathy Kalamandhir Swargachitra Udaya Pictures Wayfarer Films Weekend Blockbusters Working Class Hero
Produced feature films (2019)	
Total	219

Introduction

Malayalam cinema, is an Indian film industry of Malayalam-language motion pictures. It is based in Kerala, India. The films produced in Malayalam cinema are known for their cinematography and story-driven plots. In 1982, *Elippathayam* won the Sutherland Trophy at the London Film Festival, and Most Original Imaginative Film of 1982 by the British Film Institute. Rajiv Anchal's *Guru* (1997), Salim Ahamed's *Adaminte Makan Abu* (2011) and Lijo Jose Pellissery's *Jallikkattu* (2019) were Malayalam films sent by India as its official entries for the Best Foreign Language Film category at the Academy Awards.

Other films which achieved global acclaim include *Chemmeen* (1965),

which received a Certificate of Merit at the Chicago International Film Festival, and a gold medal at the Cannes Film Festival for Best Cinematography. *Swaham* (1994) won the *Bronze Rosa Camuna* at the Bergamo Film Meeting in Italy.[5][6][7][8] The first 3D film produced in India, *My Dear Kuttichathan* (1984), was made in Malayalam.[9] The first CinemaScope film produced in Malayalam was *Thacholi Ambu* (1978).

The first Malayalam feature film was *Vigathakumaran*, a silent film directed and produced by J. C. Daniel. Production started in 1928, and it was released at the Capitol Theatre in Thiruvananthapuram on 23 October 1930. The first talkie in Malayalam was *Balan* (1938) directed by S. Nottani. During the 1920s, the Malayalam film industry was based

in Thiruvananthapuram, although the film industry started to develop and flourish only by the late 1940s. Later the industry shifted to Chennai (formerly Madras), which then was the capital of the South Indian film industry.

By the late 1980s, the Malayalam film industry returned and established itself in Kerala with the majority of locations, studios, production and post-production facilities being located in Thiruvananthapuram and Kochi. Several media sources describe Kochi as the hub of the film industry. As of 2018, Malayalam cinema has got 14 awards for the best actor, 6 for the best actress, 12 for the best film, and 13 for the best film director at the National Film Awards, India.

Journey of Malayalam Cinema

വിഗതകുമാരനിലെ നായിക റോസി

Even much before the arrival of cinema, the people of **Kerala** were familiar with moving images on the screen through the traditional art form 'tholpavakkuthu' (Puppet Dance). Usually exhibited at festivals of village temples, 'tholpavakkuthu' uses puppets made of leather with flexible joints. These joints are moved using sticks and the shadow of these moving puppets are captured on a screen using a light source from behind, creating dramatic moving images on the screen. Stories from the mythology were told so, with accompanying dialogues and songs with traditional percussions like the Chenda. 'Tholpavakkuthu' uses some of the techniques widely used in cinema like the close-ups and long-shots.

Apart from the art of 'tholpavakkuthu', which exhibits the nature of cinema, many of the folk arts and classical dance forms like 'Kuthu', 'Koodiyattam' and 'Kathakali' exhibits very high visual qualities in their form. My be this legacy of Kerala's visual culture lead the filmmakers of Kerala to take up cinema in a different way, rather than mere plain storytelling, than anywhere else in India, and the people of Kerala to appreciate them.

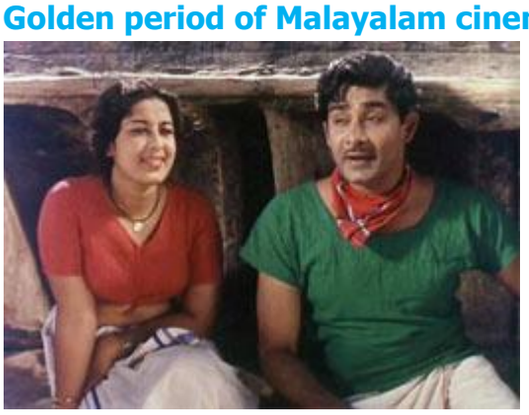
Though the industry had to overcome a few challenges in the beginning, it has been a saga of success, right from the production of its first

film, *Vigathakumaran*. In its history, the story of Malayalam cinema's rise can be divided into five stages:

- **The decades of teething troubles (1928 – 1950)**
- **The love affair between Malayalam literature and cinema (1950 – 1970)**
- **The age of a new sensibility (1970 – 1980)**
- **The golden age of Malayalam cinema (1980 – 1990)**
- **And the period of larger-than-life heroes (From 1990)**

Vigathakumaran was the first Malayalam movie. It was directed and produced by J.C Daniel who is regarded as b>father of Malayalam cinema. Till 1947 Malayalam films were produced by Tamil producers. With the establishment of Udaya studio by Kunchako, a revolution took place in the field. Jeevitha Nouka (1951) was the first film which discussed a social issue. This movie became the first super hit. The period also saw the emergence of the super stars Prem Nasir and Sathyan. However, Thikurissi Sukumaran Nair is regarded as first super star. 1954 was an unforgettable year for the industry. Neelakkuyil directed by Ramu Karyat came to National attention by winning a silver medal from Indian president. In 1960s many renowned directors along with Sathyan and Naseer dominated the field. 'Chemmeen' directed by Ramu Karyat won gold medal from Indian president. Other notable films during this period was Odayil Ninnu, Bhargavi Nilayam, Murappennu etc. Chemmeen won the first National Award also. It became immensely popular. Udaya studio established in Alapuzha, made significant contributions to the industry. 1970s was a period of revolution. Overall changes took place in Industry. Adoor Gopalakrishnan's first film Swayamvaram brought Malayalam cinema to international attention.

Golden period of Malayalam cinema



Golden period of Malayalam cinema began at 1980s. Detailed screenplays and excellent directors were behind this success. Mammootty and Mohan Lal emerged as superstars. Actors like MG.Soman, Sukumaran, Jayan are other super stars before them. Both of them brought five national

Awards for best actor. They continue their streak even today. Indian film industry got the first 3D movie from malayalam - "My dear Kuttichathan" produced by Navodaya Appachan. After 2000, commercialization and star centered films became a curse for Malayalam cinema as in Indian cinema. Super stars became producers and script was made according to the cast. Producers lost their importance. Brilliant movies from talented directors like Padmarajan & Bharathan have a special place in the list of malayalam classic movies. Directors like Sibi Malayil, Sathyan Anthikkad, Priyadarsan etc are the directors of golden period.

Present condition of Malayalam cinema

Now industry is facing severe crisis. In 2011 only 13 films out of 96 films became commercial success. It is to be noted that three of them were multi star movies. However young actors like Fahd Fazil and Sameer Thahir gives hopes for the industries. In the mid of crisis, theater strike took place on the same year. 2012 till now, do not have any super hits. Main cause of this problem is lack of good scripts. Even now new directors are proving themselves. Skilled script writers are very few. Another cause is people are more interested in Tamil and Hindi cinema. This was due to low value of movies during the period from 2000 to 2005. Along with this lead actors are bargaining for high remuneration. Due to this, producers suffer immense loss when the movie become flop. Another cause is wide spread of pirated cinema disks and availability of pirated sites keeps the people away from theatre. Satellite right of movies are sold earlier and as a result movies reaches mini screen earlier. 'Mohabeth' a Malayalam movie reached mini screen after a month from release date. This again shows the pitiable condition. Many small theatres have converted into marriage halls. Hopes that situation will change soon.

Conclusion

In the age of globalization, Malayalam film industry faced challenges from other film industries and television industry. The people were also attracted by the forces of globalization which glorified unhealthy tendencies through film and television. The people of Kerala are known for commendable literacy development and concern for the people and environment. The film makers continued their innings in 1990s and produced both commercial and new wave films confidently. The audiences have also supported the healthy cinematic experiments of committed film makers. In the new millennium, the film makers have adopted certain creative and innovative measures to enrich the process of film making in Kerala. In particular, Adoor Gopalakrishnan emerged as the prominent new wave film maker who

brought international recognition to Malayalam films through his constructive and creative cinematic contributions over a period of time.

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Please visit these web links to know MORE !

No.	Annotated Websites
1	https://en.wikipedia.org/wiki/Malayalam_cinema Providing a brief introduction, history from 1928, during 1950s, 1960s, 1970s,1980s,1990s,2000s,2010s & 2020s,notable personalities, film music, list of top films, Kerala State Film Awards, International Film Festivals in Kerala, Studios and other organisations.
2	https://kerala.me/industries/film/history-of-cinema Providing a brief introduction, introducing some top films, the Golden Age of Malayalam cinema, Current Scenarios (1990s to 2000s) and music in films.
3	https://www.indiastudychannel.com/resources/151375-The-History-Malayalam-cinema.aspx Containing an introduction, history of Malayalam cinema, its golden age and the present condition of Malayalam cinema.
4	https://www.culturopedia.com/malayalam-cinema/ Gives a brief introduction and the web links to Introduction to Indian Cinema, History of Indian cinema, Regional cinema, Bengali cinema, Bhojpuri cinema, Kannada cinema, Tamil cinema and Telugu cinema.
5	http://www.keralaculture.org/cinema/286 Brief introduction, Romance between Literature and cinema, Era of new sensitiveness, Golden Era, Era of action heroes, International Film Festival of Kerala, International Documentary and Short Film Festival of Kerala.
6	https://www.academia.edu/41329275/History_of_Malayalam_Cinema Containing: Beginning of the Malayalam cinema, Initial years, 1940s, 1950s, 1960s, 1970s, 1980s, 1990s, 2000s, 2010s and 2010-Present day.
7	https://www.studocu.com/in/document/indira-gandhi-national-open-university/introduction-to-journalism-and-mass-communication/malayalam-cinema/44342429 Discussing the initial years, progress during the earlier years, details of some films, film societies, etc.,
8	https://www.malayalamcinema.com/pages/cinema-history The legacy of Visual Culture, The silent era, New sensibilities, Details

	of some films & directors.
9	https://www.reachkerala.com/kerala/movie/history-of-malayalam-cinema/ Details of some directors and films, new sensibilities, post-chemmeen era, Malayalam new wave, Film society movement in Kerala, Malayalam mainstream cinema, International Film Festival in Kerala.
10	http://ijellh.com/papers/2015/March/34-389-394-March-2015.pdf A Paper:" *History of Malayalam Cinema*", written by Prof BP Mahesh Chandra Guru, University of Mysore and three others, published by International Journal of English Language, Literature & Humanities [ISSN: 2321-7065], Volume III, Issue I, March 2015.
11	https://www.indianetzone.com/30/history_malayalam_cinema_indian_movies.htm An introduction, History of Malayalam Cinema & Scenario of Malayalam Cinema.
12	https://www.ijhssi.org/papers/vol10(6)/Ser-2/B1006021216.pdf A Paper:" Cinema and its Fragments:Social History of Malayalam cinema from its origins to 1990"by AS Hari, published by International Journal od Humanities and Social Science Invention [ISSN:2319 7722] Volume10 Issue 6 Ser.II, June 2021.
13	https://samyuktajournal.in/the-story-of-malayalam-cinema-birth-and-early-years-1928-1950/ A Paper:"The Story of Malayalam Cinema: Birth and Early Years (1928 – 1950) by KR Chandralekha, published by '*Samyukta*', A Journal of Gender and Culture, 31 July 2013
14	https://mubi.com/lists/malayalam-cinema Containing pictures of some famous 48 Films with a picture clickable to watch the Films.
15	https://dokumen.tips/documents/history-of-malayalam-cinema-presentation.html?page=1 Contains a Power Point Presentation (20 slides) on History of Malayalam Cinema.
16	https://topmovierankings.com/blogs/longest-running-malayalam-films-records This article, provides a look at some of the longest-running Malayalam films ever released – those which ran for several weeks or even months in theatres, cover a range of genres, from comedy to drama, action, and romance.

BENGALI

Cinema

Tollywood	
No. of screens	325 as of 2015[1]
Main distributors	SVF Eskay Movies Eros International Surinder Films Grassroot Entertainment Dev Entertainment Ventures Windows Production Reliance Entertainment
Produced feature films (2019)[2]	
Total	163
Gross box office (2014)[3]	
National films	India: ₹150 crore (US$19 million)

Introduction

Cinema of West Bengal, also known as **Bengali cinema** or **Tollywood**, is an Indian film industry of Bengali-language motion pictures. It is based in the Tollygunge region of Kolkata, West Bengal, India. The origins of the nickname Tollywood, a portmanteau of the words Tollygunge and Hollywood, dates back to 1932. It was a historically important film industry, at one time the centre of Indian film production The Bengali film industry is known for producing many of Indian cinema's most critically acclaimed global Parallel Cinema and art films, with several of its filmmakers gaining prominence at the Indian National Film Awards as well as international acclaim.

Ever since Satyajit Ray's *Pather Panchali* (1955) was awarded Best Human Document at the 1956 Cannes Film Festival, Bengali films frequently appeared in international fora and film festivals for the next several decades. This allowed Bengali filmmakers to reach a global audience. The most influential among them was Satyajit Ray, whose films became successful among European, American and, Asian audiences. His work subsequently had a worldwide impact, with filmmakers such as Martin Scorsese, James Ivory, Abbas Kiarostami, Elia Kazan, François Truffaut, Carlos Saura, Isao Takahata, Wes Anderson and Danny Boyle being influenced by his cinematic style, and many others such as Akira Kurosawa praising his work.

Brief History

Ever since the advent talkie, theatre and the novel Bengal was prepared to take the plunge to make films that were to set precedence. The history of Bengali cinema witnessed the potential of the several stage actors whose contribution proved vital for the development of Bengali cinema. Since its birth cinema attracted the interest of the intelligentsia, **Rabindranath Tagore**, for example and the support of the cultivated middle classes. Its boom received a boost because of the exceptional technical skills.

Like all Indian cinemas the history of Bengali cinema also had its classic commercial productions. In fact it still has them. The songs and dances play important roles in these films. The period of the silent films as well as the decades of the 1930s and the 1940s have been brilliant in Bengal for several reasons: the role of the **New Theatres**, the presence of competent technicians, the awareness that the brilliant Bengali fictional and theatrical literature was a vital source of inspiration for cinema and of course, the support of the cultivated middle class.

The Bengali commercial cinema saw a period of expansion in 1947. Moreover it is also the blessed ground for documentaries. The history of Bengali cinema saw the growth of **Bengali films** with contribution from its actors and directors. There came a time when the silver screen of Bengal was invaded by films from Mumbai. However with time the film industry was revived and today the future looks brighter as there are various investors ready to invest in Bengali cinema.

The talented **Bengali actors** have also successfully helped the Bengali motion pictures industry at the time of need. The history of Bengali cinema, however, traces those times when **Bengali directors** delivered some of the classics of Indian cinema to the world. Besides the Indian cinema a host of directors and actors are recognised by the world

cinema as well. **Satyajit Ray**, **Soumitra Chatterjee**, Aparna Sen, Rituparno Ghosh and others are some of the known names in the arena of world cinema.

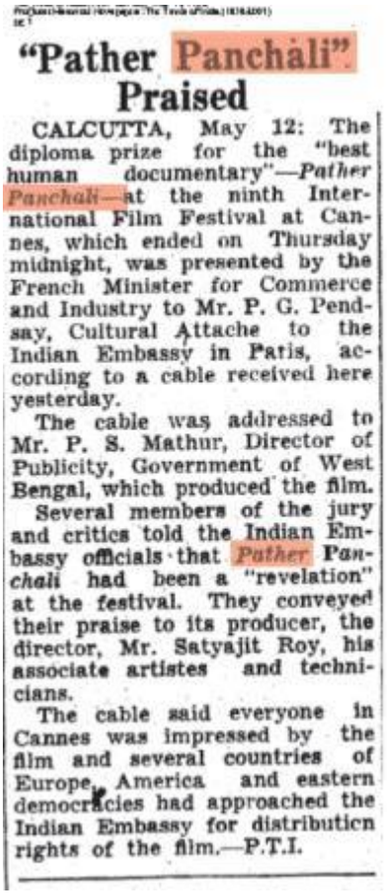
Revisiting Bengali films in the 100th year of Indian cinema

As Indian cinema celebrates its 100 years, attention, for a large part, has been centred on Bombay, where Dadasaheb Phalke's mythological Raja Harishchandra- the 'first' full-length 'Indian' film- released in 1913. However, Calcutta, till 1911, the capital of British India, already had a nascent film industry in the 1910s, and was almost at par with Bombay in silent and first talkie eras– a history that is often forgotten. Over the years, Bengali cinema has had its own presence, producing some of India's best regarded filmmakers and the best of Indian cinema.

The first cinema shows in Bengal have been dated to 1896-7, a few months after the first Indian showing of the Lumiere Brothers' Cinematographe in Bombay on 7 July 1896. An early pioneer was Hiralal Sen, who started the Royal Bioscope Company, and was making short films from around 1900. The early Bengal film Bilwamangal (1919), based on the play of the same name by Urdu playwright Agha Hashr Kashmiri, was produced by Madan Theatres Ltd., Calcutta's giant film corporation, which controlled silent film distribution and a chain of cinema theatres across the subcontinent. Madan Theatres remade Bilwamangal as one of their early talkies in 1932 with the famous duo of Master Nissar and Jahanara Kajjan, and silent star Patience Cooper. The film was a Madan super-hit, and showed in Calcutta and Bombay to full houses.

With the coming of the talkies in the early '30s, new studios became prominent in Bengal- most famous being Birendranath Sircar's New Theatres Ltd., established in 1930. New Theatres' landmark films were Debaki Bose's Chandidas (1932), Pramathes Barua's Debdas (1935) and Mukti (1937) and Nitin Bose's President (1937). Pankaj Kumar Mallick, music director at New Theatres, first made use of Rabindra Sangeet in Barua's Mukti. The studio created singing stars like Umasashi, Kananbala and K.L. Saigal. Other stars were Pahari Sanyal and Chandrabati who became recognized character actors of the 1950s. New Theatres also made double versions of its films, in Bengali and Hindi-Urdu, a practice followed by other Bengal studios such as B.L. Khemka's East India Films. The Hindi Devdas made with Saigal was one of the highest grossers of the time, and is perhaps the most iconic of Indian films, which has been remade by different directors. Their Hindi-Urdu productions gave Bengal studios a larger 'all-India' market and kept them afloat into the early '50s.

A New Theatres product was Bimal Roy, who had worked as cinematographer on Barua's Devdas, and went on to become one of Indian cinema's most celebrated directors in the '50s. Roy's debut film Udayer Pathe (1944) made for New Theatres was a milestone for realist cinema, and was made in Hindi as Humrahi.



"Pather Panchali" Praised

CALCUTTA, May 12: The diploma prize for the "best human documentary"—*Pather Panchali*—at the ninth International Film Festival at Cannes, which ended on Thursday midnight, was presented by the French Minister for Commerce and Industry to Mr. P. G. Pendsay, Cultural Attache to the Indian Embassy in Paris, according to a cable received here yesterday.

The cable was addressed to Mr. P. S. Mathur, Director of Publicity, Government of West Bengal, which produced the film.

Several members of the jury and critics told the Indian Embassy officials that *Pather Panchali* had been a "revelation" at the festival. They conveyed their praise to its producer, the director, Mr. Satyajit Roy, his associate artistes and technicians.

The cable said everyone in Cannes was impressed by the film and several countries of Europe, America and eastern democracies had approached the Indian Embassy for distribution rights of the film.—P.T.I.

In the '50s, Bengali cinema also produced its most iconic star duo, Uttam Kumar and Suchitra Sen. Uttam Kumar remained Bengali cinema's top hero for over two decades, and his death on 24 July 1980 almost brought the Bengali industry to a standstill. The best-known 'event' of the '50s Bengali cinema is nonetheless Satyajit Ray's Pather Panchali which released in 1955 and won "Best Human Document" at the 1956 Cannes Film Festival. Pather Panchali was appreciated by filmgoers and critics alike, as was Apur Sansar, the third film of Ray's Apu trilogy, which had a 'silver jubilee' in Calcutta. Apur Sansar introduced Soumitra Chatterjee, who along with Uttam Kumar became Bengali cinema's top male star, and also worked Ray's classics like Charulata (1964). Ray worked with Uttam Kumar in Nayak (1966), a film supposedly inspired by Uttam's iconic stardom.

Ray's contemporary Ritwik Ghatak was an influential member of the IPTA, and spearheaded the more political avant-garde cinema. In the '70s, Mrinal Sen's films depicted the contemporary social unrest and the rise of a radical politics in West Bengal. Sen's Akaler Sandhane-a film within a film- where a film crew recreates the 1943 Bengal famine, won the Silver Bear at Berlin in 1981. In the same year, Aparna Sen made her first film 36 Chowringhee Lane, becoming best known as a feminist filmmaker with Paroma (1985).

Satyajit Ray received an Oscar for his lifetime's work days before his death on 23 April 1992. It marked the end of an era, but the '90s also saw the rise of a young director in the Ray mould- Rituparno Ghosh, whose films returned urban middle-class audiences to Bengali cinema. Ghosh, already a National Award winning director, made a splash nationally with Chokher Bali (2003) where he cast Aishwarya Rai as Tagore's Binodini.

This collage of Bengali films, actors and directors rightfully finds a pride of place in the 100th year of Indian cinema.

Remarks

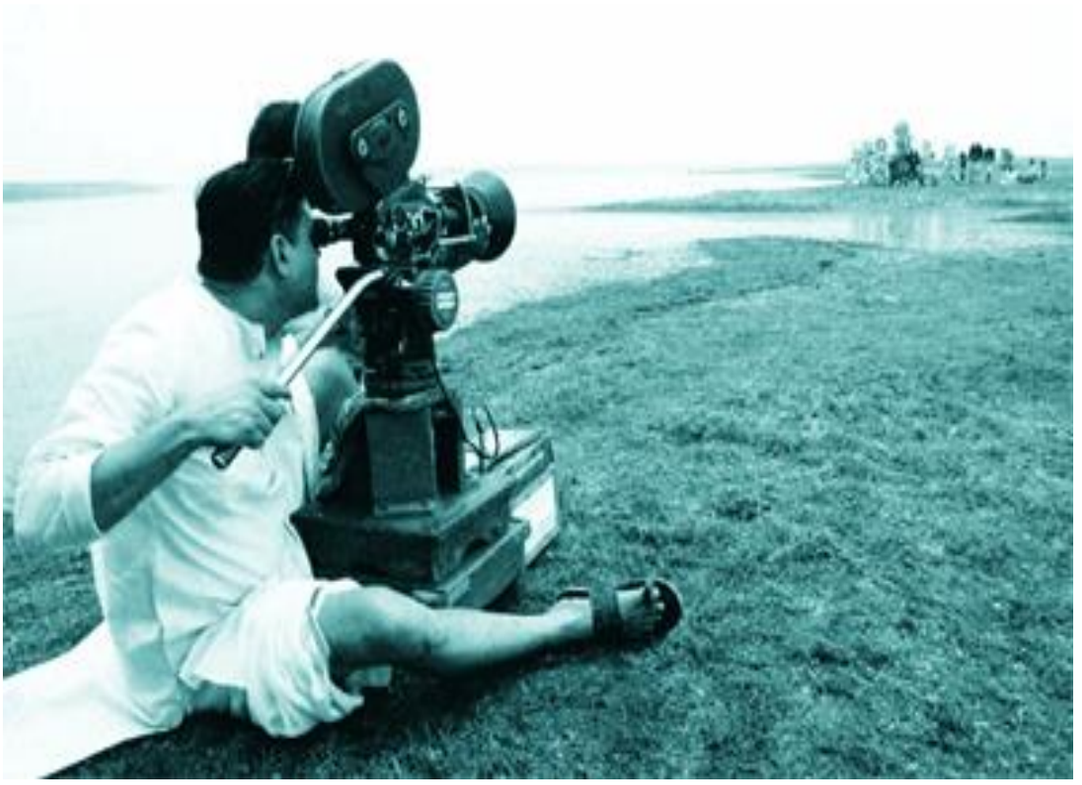
History of Bengali cinema and The rich cultural heritage has seen other prominent filmmakers of that era . For instance Ritwik Ghatak, Tapan Sinha, Saroj Dey, and others. Not only directors, but actors of great talent also flooded the Bengali film industry at the same time. However Uttam Kumar and Suchitra Sen ruled this era . In addition Soumitra Chatterjee , who played the protagonist in several Ray films and was a versatile genius. Above all Utpal Dutt, Golden era witnessed talents like Rabi Ghosh, Bhanu Bandopadhyay, Aparna Sen, Sharmila Tagore, Sabitri Chatterjee, and several others. In conclusion , this era, gloriously paved the way for the "Modern era" of Bengali cinema.

World Cinema has entered the market and once again. Bengali Cinema has proved to be the show stopper to such a spectacle following a very simple phenomenon. Being immensely local, in order to represent itself at a global platform.

Please visit these web links to know/learn MORE:

No.	Annotated Websites
1	https://www.bharatonline.com/west-bengal/culture/cinema.html Providing a brief introduction to Bengali film industry and some important web links to Bengali Theatres, Bengali literature, History of West Bengal, Bengali people and religions in West Bengal.
2	https://www.indianetzone.com/28/history_bengali_cinema_indian_cinema.htm Providing a brief background of Bengali cinema and also, web links to Crafts of West Bengal, Folk dances of West Bengal, Festivals of West Bengal, Tribes of West Bengal, Bengali wedding, Temples of West Bengal, and Bengali language.
3	https://en.wikipedia.org/wiki/Cinema_of_West_Bengal Providing an appreciative introduction to Bengali film industry, Etymology, History of the film industry, Silent era (1919-1930), Rise of the Talkie (1931-1947), Golden era (1952-1975), Modern Revival (1990s-2017), Modern era (2017 – Present), Other useful information viz., budget, State awards, National awards and web links to film industries in other languages.
4	https://timesofindia.indiatimes.com/blogs/175-years/revisiting-bengali-films-in-the-100th-year-of-indian-cinema/ Discussing several useful and important events at the beginning of Bengali cinema, contributions of Satyajit Ray to the Bengali Film industry,
5	https://adititithi.wordpress.com/2014/07/20/bengali-movie-history/ Providing the earliest important events in Bengali film industry, several aspects during silent era, Rise of Talkies, Golden era, Influence of Films of Satyajit Ray in the Bengali film industry, other important film makers, budgets in film industry, and distribution of films .
6	https://kolahal.org/2022/01/08/history-of-bengali-cinema-the-rich-cultural-heritage-of-bengali-films/ Providing the important events during different eras of Bengali film industry, appearance of Bengali films in international film festivals, role and contributions of the pair (Uttam Kumar & Suchitra Sen) in the Bengali film industry.
7	https://www.slideshare.net/renukaswathy/bengali-cinema Containing a Power Point Presentation with 26 slides.
8	https://www.imdb.com/list/ls008463669/ Providing links to 100 Bengali films which could be arranged based on popularity, date of release, alphabetical. Bengali cinema refers to the Bengali language film making industries in the West Bengal and the Bangladesh. A lots of people does not know more about

	Bengali Cinema because they are less popular. Here are the top 100 Bengali movies of all time.
9	https://www.tandfonline.com/doi/full/10.1080/19472498.2017.1304082 A Paper on: "A brief introduction to popular cinema in Bengal: genre, stardom, public cultures" by Madhuja Mukherjee & Kaustav Bakshi, published by South Asian History and Culture on 23 March 2017, Volume 8 and Issue 2.
10	https://www.dailypioneer.com/2014/sunday-edition/mapping-bengals-cinema-history.html A Paper on; "Mapping Bengal's cinema history" by Sharmistha Goopu, published on 23 February 2014.



HINDI

Cinema

Hindi cinema	
Main distributors	• AA Films • Dharma Productions • Eros International • Excel Entertainment • Star Studios • Red Chillies Entertainment • Reliance Entertainment • Tips Industries • UTV Motion Pictures • Viacom18 Studios • Yash Raj Films • Zee Studios
Produced feature films (2017)	
Total	364

Introduction

History of Hindi cinema dates back to the days when movies were born in India. In fact, the Hindi cinema is seen as a unique, inimitable brand of cinema that is a fictional world where the heroes are handsome and

righteous, heroines are ethereally pretty and virtuous and villains are venal and wily. They are supported by an elaborate support cast of mother figures, patriarchs, siblings, friends, henchmen, bumbling fools, and others. They break into song, dance and laughter just as easily as they weep, howl and pour their hearts out.

It was Dhundiraj Govind Phalke [Dadasaheb Phalke] who inaugurated Indian cinema with Raja Harishchandra, the first film in India to be shot with an entirely Indian crew, which was based on a mythological tale. A string of films based on Indian mythology followed. Later historical epics, legendary romances, and filmed biographies, the other principal genres emerged in 1930s and 1940s.

Dhundiraj Govind Phalke

Hindi cinema, popularly known as **Bollywood** and formerly as **Bombay cinema**, refers to the film industry based in Mumbai, engaged in production of motion pictures in Hindi language. The popular term Bollywood, is a portmanteau of "Bombay" (former name of Mumbai) and "Hollywood". The industry is a part of the larger Indian cinema, which also includes South Indian cinema and other smaller film industries.

In 2017, Indian cinema produced 1,986 feature films, of which the largest number, 364 have been in Hindi. As per data from 2014, Hindi cinema represented 43 percent of Indian net box-office revenue; Tamil and Telugu cinema represented 36 percent, and the remaining regional cinema constituted 21 percent. Hindi cinema is one of the largest centres for film production in the world. Hindi films sold an estimated 341 million tickets in India in 2019. Earlier Hindi films tended to use vernacular Hindustani, mutually intelligible by speakers of either Hindi or Urdu, while modern Hindi productions increasingly incorporate elements of Hinglish. The most popular commercial genre in Hindi cinema since the 1970s has been the masala film, which freely mixes different genres including action, comedy, romance, drama and melodrama along

with musical numbers. Masala films generally fall under the musical film genre, of which Indian cinema has been the largest producer since the 1960s when it exceeded the American film industry's total musical output after musical films declined in the West; the first Indian musical talkie was *Alam Ara* (1931), several years after the first Hollywood musical talkie *The Jazz Singer* (1927). Alongside commercial masala films, a distinctive genre of art films known as parallel cinema has also existed, presenting realistic content and avoidance of musical numbers. In more recent years, the distinction between commercial masala and parallel cinema has been gradually blurring, with an increasing number of mainstream films adopting the conventions which were once strictly associated with parallel cinema.

Major Influencing Factors on Hindi Cinema

These are major six factors that influenced the Hindi Cinema:

- The branching structures of ancient Indian epics, like the *Mahabharata* and *Ramayana*. Indian popular films often have plots which branch off into sub-plots.
- Ancient Sanskrit drama, with its stylised nature and emphasis on spectacle in which music, dance and gesture combine "to create a vibrant artistic unit with dance and mime being central to the dramatic experience." Matthew Jones of De Montfort University also identifies the Sanskrit concept of *rasa*, or "the emotions felt by the audience as a result of the actor's presentation", as crucial to Bollywood films.
- Traditional folk theater, which became popular around the 10th century with the decline of Sanskrit theater. Its regional traditions include the Jatra of Bengal, the Ramlila of Uttar Pradesh, and the Terukkuttu of Tamil Nadu.
- Parsi theatre, which "blended realism and fantasy, music and dance, narrative and spectacle, earthy dialogue and ingenuity of stage presentation, integrating them into a dramatic discourse of melodrama. The Parsi plays contained crude humour, melodious songs and music, sensationalism and dazzling stagecraft."
- Hollywood, where musicals were popular from the 1920s to the 1950s.
- Western musical television (particularly MTV), which has had an increasing influence since the 1990s. Its pace, camera angles, dance sequences and music may be seen in 2000s Indian films. An early example of this approach was Mani Ratnam's *Bombay* (1995).

Influence of Hindi Cinema

[a] India

Perhaps Hindi cinema's greatest influence has been on India's national identity, where (with the rest of Indian cinema) it has become part of the "Indian story". In India, Bollywood is often associated with India's national identity. According to economist and Bollywood biographer Meghnad Desai, "Cinema actually has been the most vibrant medium for telling India its own story, the story of its struggle for independence, its constant struggle to achieve national integration and to emerge as a global presence".

Scholar Brigitte Schulze has written that Indian films, most notably Mehboob Khan's *Mother India* (1957), played a key role in shaping the Republic of India's national identity in the early years after independence from the British Raj; the film conveyed a sense of Indian nationalism to urban and rural citizens alike. Bollywood has long influenced Indian society and culture as the biggest entertainment industry; many of the country's musical, dancing, wedding and fashion trends are Bollywood-inspired. Bollywood fashion trendsetters have included Madhubala in *Mughal-e-Azam* (1960) and Madhuri Dixit in *Hum Aapke Hain Koun..!* (1994).

Hindi films have also had a socio-political impact on Indian society, reflecting Indian politics. In classic 1970s Bollywood films, Bombay underworld crime films written by Salim–Javed and starring Amitabh Bachchan such as *Zanjeer* (1973) and *Deewaar* (1975) reflected the socio-economic and socio-political realities of contemporary India. They channelled growing popular discontent and disillusionment and state failure to ensure welfare and well-being at a time of inflation, shortages, loss of confidence in public institutions, increasing crime and the unprecedented growth of slums. Salim-Javed and Bachchan's films dealt with urban poverty, corruption and organised crime; they were perceived by audiences as anti-establishment, often with an "angry young man" protagonist presented as a vigilante or anti-hero whose suppressed rage voiced the anguish of the urban poor.

[b] International

Hindi films have been a significant form of soft power for India, increasing its influence and changing overseas perceptions of

India. In Germany, Indian stereotypes included bullock carts, beggars, sacred cows, corrupt politicians, and catastrophes before Bollywood and the IT industry transformed global perceptions of India. According to author Roopa Swaminathan, "Bollywood cinema is one of the strongest global cultural ambassadors of a new India." Its role in expanding India's global influence is comparable to Hollywood's similar role with American influence. Monroe Township, Middlesex County, New Jersey, in the New York metropolitan area, has been profoundly impacted by Bollywood; this U.S. township has displayed one of the fastest growth rates of its Indian population in the Western Hemisphere, increasing from 256 (0.9%) as of the 2000 Census to an estimated 5,943 (13.6%) as of 2017, representing a 2,221.5% (a multiple of 23) numerical increase over that period, including many affluent professionals and senior citizens as well as charitable benefactors to the COVID-19 relief efforts in India in official coordination with Monroe Township, as well as actors with second homes.

During the 2000s, Hindi cinema began influencing musical films in the Western world and was instrumental role in reviving the American musical film. Baz Luhrmann said that his musical film, *Moulin Rouge!* (2001), was inspired by Bollywood musicals; the film incorporated a Bollywood-style dance scene with a song from the film *China Gate*. The critical and financial success of *Moulin Rouge!* began a renaissance of Western musical films such as *Chicago*, *Rent*, and *Dreamgirls*.

Indian film composer A. R. Rahman wrote the music for Andrew Lloyd Webber's *Bombay Dreams*, and a musical version of *Hum Aapke Hain Koun* was staged in London's West End. The sports film *Lagaan* (2001) was nominated for the Academy Award for Best Foreign Language Film, and two other Hindi films (2002's *Devdas* and 2006's *Rang De Basanti*) were nominated for the BAFTA Award for Best Film Not in the English Language.

Danny Boyle's *Slumdog Millionaire* (2008), which won four Golden Globes and eight Academy Awards, was inspired by mainstream Hindi films and is considered an "homage to Hindi commercial cinema". It was also inspired by Mumbai-underworld crime films, such as *Deewaar* (1975), *Satya* (1998), *Company* (2002) and *Black Friday* (2007). *Deewaar* had a Hong Kong remake, *The Brothers* (1979), which inspired John Woo's internationally acclaimed breakthrough *A Better Tomorrow* (1986); the latter was a template for Hong Kong action cinema's heroic bloodshed genre.[128][129] "Angry young man" 1970s epics such as *Deewaar* and *Amar Akbar Anthony* (1977) also resemble the heroic-bloodshed genre of 1980s Hong Kong action cinema.

The influence of *filmi* may be seen in popular music worldwide. Technopop pioneers Haruomi Hosono and Ryuichi Sakamoto of the Yellow Magic Orchestra produced a 1978 electronic album, *Cochin Moon*, based on an experimental fusion of electronic music and Bollywood-inspired Indian music. Truth Hurts' 2002 song "Addictive", produced by DJ Quik and Dr. Dre, was lifted[from Lata Mangeshkar's "Thoda Resham Lagta Hai" in *Jyoti* (1981). The Black Eyed Peas' Grammy Award winning 2005 song "Don't Phunk with My Heart" was inspired by two 1970s Bollywood songs: "Ye Mera Dil Yaar Ka Diwana" from *Don* (1978) and "Ae Nujawan Hai Sub" from *Apradh* (1972).[133] Both songs were composed by Kalyanji Anandji, sung by Asha Bhosle, and featured the dancer Helen.

The Kronos Quartet re-recorded several R. D. Burman compositions sung by Asha Bhosle for their 2005 album, *You've Stolen My Heart: Songs from R.D. Burman's Bollywood*, which was nominated for Best Contemporary World Music Album at the 2006 Grammy Awards. *Filmi* music composed by A. R. Rahman (who received two Academy Awards for the *Slumdog Millionaire* soundtrack) has frequently been sampled by other musicians, including the Singaporean artist Kelly Poon, the French rap group La Caution and the American artist Ciara. Many Asian Underground artists, particularly those among the overseas Indian diaspora, have also been inspired by Bollywood music.

Awards

The Filmfare Awards are some of the most prominent awards given to Hindi films in India. The Indian screen magazine *Filmfare* began the awards in 1954 (recognising the best films of 1953), and they were originally known as the Clare Awards after the magazine's editor. Modeled on the Academy of Motion Picture Arts and Sciences' poll-based merit format, individuals may vote in separate categories. A dual voting system was developed in 1956.

The National Film Awards were also introduced in 1954. The Indian government has sponsored the awards, given by its Directorate of Film Festivals (DFF), since 1973. The DFF screens Bollywood films, films from the other regional movie industries, and independent/art films. The awards are made at an annual ceremony presided over by the president of India. Unlike the Filmfare Awards, which are chosen by the public and a committee of experts, the National Film Awards are decided by a government panel.

Other awards ceremonies for Hindi films in India are the Screen Awards (begun in 1995) and the Stardust Awards, which began in 2003. The International Indian Film Academy Awards (begun in 2000) and the Zee Cine Awards, begun in 1998, are held abroad in a different country each year.

No.	Annotated Web Links
1	https://www.imdb.com/search/title/?explore=languages&genres=history&sort=alpha&languages=hi&ref_=adv_explore_rhs Provides 3410 Titles [including Hindi feature Films] and other important/technical details.
2	https://www.indianetzone.com/34/history_hindi_cinema_indian_movies.htm Containing a brief history of Hindi Cinema and also, 30 web links leading several aspects of Indian film industry, regional films and films in several Indian languages.
3	https://wonderfulmumbai.com/hindi-cinema-completes-100-years-history-of-hindi-movies/ Narrates the history of 100 years of Hindi Cinema by providing the important events/films, personalities, Production studios, etc.,
4	https://eduindex.org/2021/07/16/brief-history-of-hindi-cinema/ Provides a brief background of the Hindi Film Industry.
5	https://www.liveabout.com/what-is-bollywood-3549901 A Brief History of Indian Cinema from 1913 to the Present.
6	https://www.tripadvisor.in/ShowUserReviews-g303883-d2711759-r312413699-Dadasaheb_Phalke_Memorial-Nashik_Nashik_District_Maharashtra.html A walk through the path of Hindi movie history: Dadasaheb Phalke Memorial
7	https://en.wikipedia.org/wiki/Hindi_cinema Introduction, early history, challenges, market expansion, Golden Age, Classic Hindi Cinema, New Hindi Cinema, Influences on Hindi Cinema, Impact of Hindi Cinema in India and Overseas, Genre, Cast & Crew, Dialogues and Lyrics, Song & Dance, Financing and marketing.
8	https://www.marieclaire.com/culture/a28848130/best-bollywood-movies/ A list of Bollywood movies [37] that one needs to add to a watch list, from epic historical dramas to kickass. All these could be watched.

Still from 'Salaam Bombay'

WORLD

Cinema

* * * * * * * * * * *

General Introduction

Geoffrey Nowell-Smith
[Editor: The Oxford History of World Cinema]
https://www.academia.edu/35248400/The_Oxford_History_of_World_Cinema

The cinema, wrote the documentarist Paul Rotha in the 1930s, 'is the great unresolved equation between art and industry'. It was the first, and is arguably still the greatest, of the industrialized art forms which have dominated the cultural life of the twentieth century. From the humble beginnings in the fairground it has risen to become a billiondollar industry and the most spectacular and original contemporary art.

As an art form and as a technology, the cinema has been in existence for barely a hundred years. Primitive cinematic devices came into being and began to be exploited in the 1890s, almost simultaneously in the United States, France, Germany, and Great Britain. Within twenty years the cinema had spread to all parts of the globe; it had developed a sophisticated technology, and was on its way to becoming a major industry, providing the most popular form of entertainment to audiences in urban areas throughout the world, and attracting the attention of entrepreneurs, artists, scientists, and politicians. As well as for entertainment, the film medium has come to be used for purposes of education, propaganda, and scientific research. Originally formed from a fusion of elements including vaudeville, popular melodrama, and the illustrated lecture, it rapidly acquired artistic distinctiveness, which it is now beginning to lose as other forms of mass communication and entertainment have emerged alongside it to threaten its hegemony.

To compress this complex history into a single volume has been, needless to say, a daunting task. Some developments have to be presented as central, while others are relegated to the margins, or even left out entirely. Certain principles have guided me in this work. For a start, this is a history of the cinema, not of film. It does not deal with every use of the film medium but focuses on those which have concurred to turn the original invention of moving images on celluloid into the great institution known as the cinema, or

'the movies'. The boundaries of cinema in this sense are wider than just the films that the institution produces and puts into circulation. They include the audience, the industry, and the people who work in it-from stars to technicians to usherettes -- and the mechanisms of regulation and control which determine which films audiences are encouraged to see and which they are not. Meanwhile, outside the institution, but constantly pressing in on it, is history in the broader sense, the world of wars and revolution, of changes in culture, demography, and life-style, of geopolitics and the global economy.

No understanding of films is possible without understanding the cinema, and no understanding of the cinema is possible without recognizing that it -- more than any other art, and principally because of its enormous popularity- has constantly been at the mercy of forces beyond its control, while also having the power to influence history in its turn. Histories of literature and music can perhaps be written (though they should not be) simply as histories of authors and their works, without reference to printing and recording technologies and the industries which deploy them, or to the world in which artists and their audiences lived and live. With cinema this is impossible. Central to the project of this book is the need to put films in the context without which they would not exist, let alone have meaning.

Secondly, this is a history of cinema as, both in its origins and in its subsequent development, above all popular art. It is popular art not in the old-fashioned sense of art emanating from the 'people' rather than from cultured élites, but in the distinctively twentieth-century sense of an art transmitted by mechanical means of mass diffusion and drawing its strength from an ability to connect to the needs, interests, and desires of a large, massified public. To talk about the cinema at the level at which it engages with this large public is once again to raise, in an acute form, the question of cinema as art and industry -- Paul Rotha's 'great unresolved equation'. Cinema is industrial almost by definition, by virtue of its use of industrial technologies for both the making and the showing of films. But it is also industrial in a stronger sense, in that, in order to reach large audiences, the successive processes of production, distribution, and exhibition have been industrially (and generally capitalistically) organized into a powerful and efficient machine. How the machine works (and what happens when it breaks down) is obviously of the greatest importance in understanding the cinema. But the history of the cinema is not just a history of this machine, and certainly cannot be told from the point of view of the machine and the people who control it. Nor is industrial cinema the only sort of cinema. I have tried to give space in this volume not only for cinema as industry but also for divergent interests, including those of film-makers who have worked outside or in conflict with the industrial machinery of cinema.

This involves a recognition that in the cinema the demands of industry and art are not always the same, but neither are they necessarily antithetical. It

is rather that they are not commensurate. The cinema is an industrial art form which has developed industrialized ways of producing art. This is a fact which traditional aesthetics has had great difficulty in coming to terms with, but it is a fact none the less. On the other hand, there are many examples of films whose artistic status is dubious to say the least, and there are many examples of films whose artistic value is defined in opposition to the values of the industry on which they depended in order to be made. There is no simple answer to Rotha's equation. My aim throughout the book has been to maintain a balance between the values expressed through the market-place and those which are not.

Thirdly, this is a history of world cinema. This is a fact of which I am particularly proud and which is true in two senses. On the one hand the book tells the history of the cinema as a single global phenomenon, spreading rapidly across the world and controlled, to a large degree, by a single set of interlocking commercial interests. But it also, on the other hand, tells the history of many different cinemas, growing in different parts of the world and asserting their right to independent existence often in defiance of the forces attempting to exercise control and to 'open up' (that is to say, dominate) the market on a global scale.

Finding a way to relate the two senses of the phrase world cinema', and to balance the competing claims of the global cinema institution and the many different cinemas which exist throughout the world, has been the biggest single challenge in planning and putting together this book. The sheer diversity of world cinema, the number of films made (many of which do not circulate outside national borders), and the variety of cultural and political contexts in which the world's cinemas have emerged, means that it would be foolish or arrogant, or both, for any one person to attempt to encompass the entire history of cinema single-handed. This is not just a question of knowledge but also of perspective. In presenting a picture of world cinema in all its complexity, I have been fortunate in being able to call upon a team of contributors who are not only expert in their own fields but are in many cases able to bring to their subject a 'feel' for the priorities and the issues at stake which I, as an outsider, would never be able to replicate -- even if I knew as much as they do, which I do not. This has been particularly valuable in the case of India and Japan, countries whose cinemas rival Hollywood in scale but are known in the west only in the most partial, fragmentary, and unhistorical fashion. Giving space to multiple perspectives is one thing. It is also important to be able to bring them all together and to give a sense of the interlocking character of the many aspects of cinema in different places and at different times. At one level the cinema may be one big machine, but it is composed of many parts, and many different attitudes can be taken both to the parts and to the whole. The points of view of audiences (and there is no such thing as 'the' audience), of artists (and there is no single prototype of 'the artist'), and of film industries and industrialists (and again there is not just one industry) are often divergent.

There is also the problem, familiar to all historians, of trying to balance history 'as it happened' -and as it was seen by the participants -- with the demands

of present-day priorities and forms of knowledge (including present-day ignorance). No less familiar to historians is the question of the role of individuals within the historical machine, and here the cinema offers a particular paradox since unlike other industrial machineries it not only depends on individuals but also creates them -in the form, most conspicuously, of the great film stars who are both producers of cinema and its product. In respect of all these questions I have seen my task as editor as one of trying to show how different perspectives can be related, rather than imposing a single all-encompassing point of view.

Annotated Websites
01]https://www.britannica.com/art/history-of-the-motion-picture/The-war-years-and-post-World-War-II-trends Covering the period of Early years (1830-1910), The Silent year (1910-1927), The pre-World War II sound era, The war years and post-World War II trends and the Transition to the 21st century.
02] https://en.wikipedia.org/wiki/History_of_film Providing an Introduction, Precursors, Novelty Era (1890s - Early 1900s), Experimentation with narrative film making, United States: The Edison Company and Edwin S. Porter, Continued international growth (1900s-1910s), During World War I and industry, New techniques, 1920s, 1930s, Creative Impact of sound, colour in cinema, 1940s, 1950, 1960s, Golden age of Asian cinema, 1970s, 1980s, 1990s, 2000s, 2010s and 2020s.
03]https://www.studiobinder.com/blog/the-history-of-film-timeline/ Pre-Film: Photographic Techniques and Motion Picture Theory, The Nascent Film Era (1870s-1910): The First Motion Pictures, The First Film Movements: Dadaism, German Expressionism, and Soviet Montage Theory, Manifest Destiny and the End of the Silent Era, Hollywood Epics and the Pre-Code Era, The Early Golden Age and the Introduction of Color, Wartime Film and Cinematic Propaganda, Post-War Film Movements: French New Wave, Italian Neorealism, Scandinavian Revival, and Bengali Cinema, The Golden Age of Hollywood: The Studio System and Censorship, New Hollywood: The Emergence of Global Blockbuster Cinema, Dogme 95 and the Independent Movement, New Methods of Cinematic Distribution and the Current State of Film
04]https://www.academia.edu/35248400/The_Oxford_History_of_World_Cinema A Book [342 Pages]: "The Oxford History of World Cinema", edited by Geoffrey Nowell-Smith. The book is divided chronologically into three parts: the Silent Cinema, the Sound Cinema from 1930 to 1960, and the Modern Cinema from 1960 to the present.

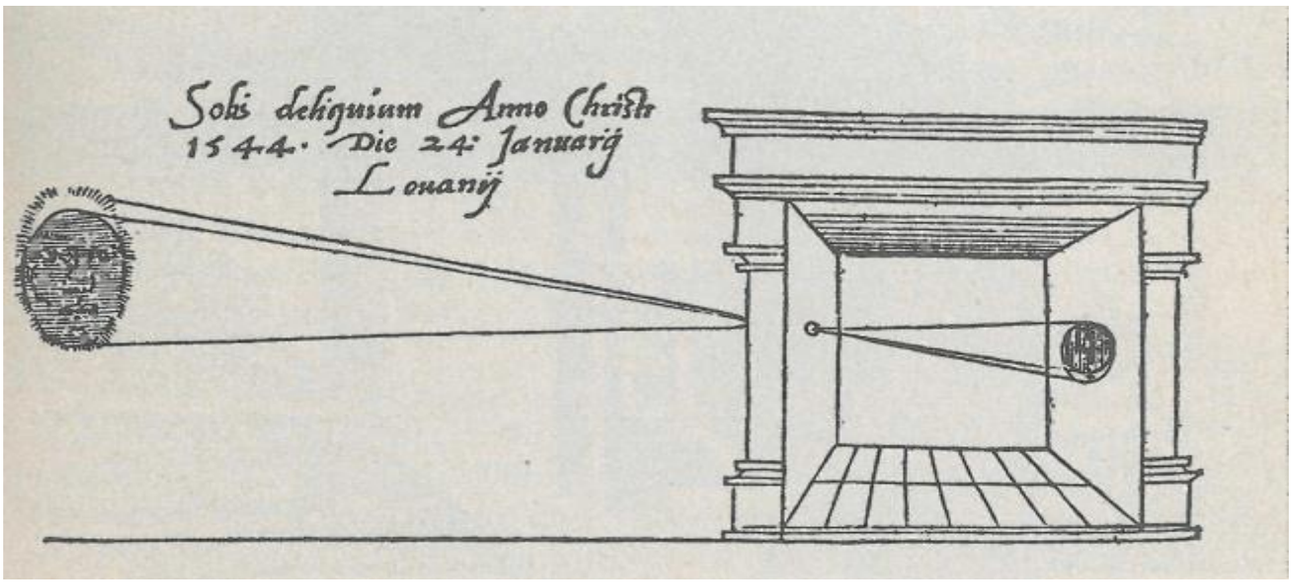
05]https://saylordotorg.github.io/text_understanding-media-and-culture-an-introduction-to-mass-communication/s11-01-the-history-of-movies.html Containing Motion Picture Technology of the Late 19th Century, The Nickelodeon Craze (1904–1908), The "Biz": The Motion Picture Industry Emerges, The Art of Silent Film, Combating Censorship, Silent Film's Demise, Film Goes Technicolor, Rise and Fall of the Hollywood Studio, Post–World War II: Television Presents a Threat, Youth Culture of the 1960s and 1970s and The 1990s and Beyond.
06]https://timelineofcinema.com/ Seven episodes [which could be watched] covering the history of world cinema.
07]https://filmlifestyle.com/history-of-film-timeline/ The history of film can be divided into several distinct eras, each of which is characterized by certain technological, artistic, and social developments. All eras have been discussed, in detail, with appropriate pictures/videos.
08]https://www.timetoast.com/timelines/history-of-film--41 Providing the pictorial time line covering the history of world cinema.
09]https://www.youtube.com/watch?v=y3jrB5ANUUY&ab_channel=OldFilmsandStuff At twelve minutes long, "The Great Train Robbery" is considered a milestone in film making. The film used a number of then-unconventional techniques, including composite editing, on-location shooting, and frequent camera movement.
10]https://www.scienceandmediamuseum.org.uk/objects-and-stories/very-short-history-of-cinema#:~:text=The%20first%20public%20Kinetoscope%20demonstration,December%201895%20in%20Paris%2C%20France. Providing the history and development of cinema, from the Kinetoscope in 1891 to today's 3D revival; also, has lot of informative/interesting pictures.

Pictures

World Cinema

https://www.studiobinder.com/blog/the-history-of-film-timeline/

This site gives more information on **EACH** picture



When Did Movies Start? • Camera Obscura in 'De Radio Astronomica et Geometrica'

When Did the First Movie Come Out? • Eadweard Muybridge's 'The Horse in Motion' by San Francisco Museum of Modern Art

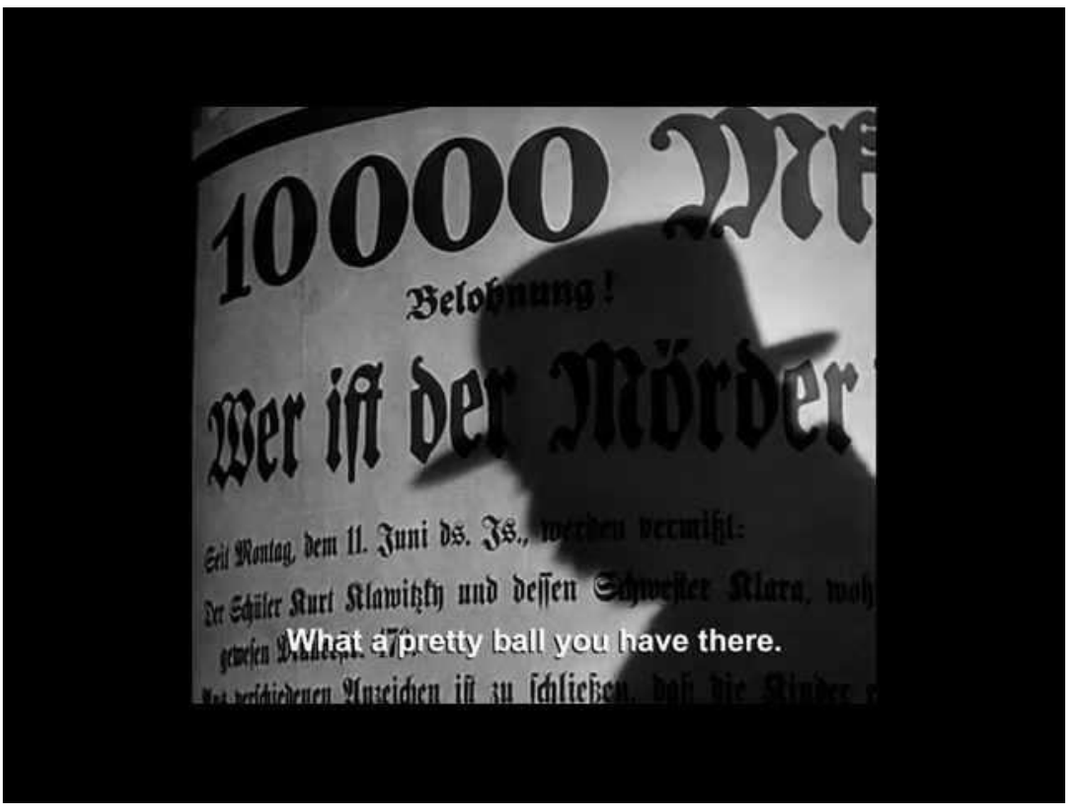
When Were Movies Invented? • Georges Méliès – Master of Illusion by Crash Course

History of Motion Pictures • Still From 'Un Chien Andalou' by Luis Buñuel and Salvador Dalí

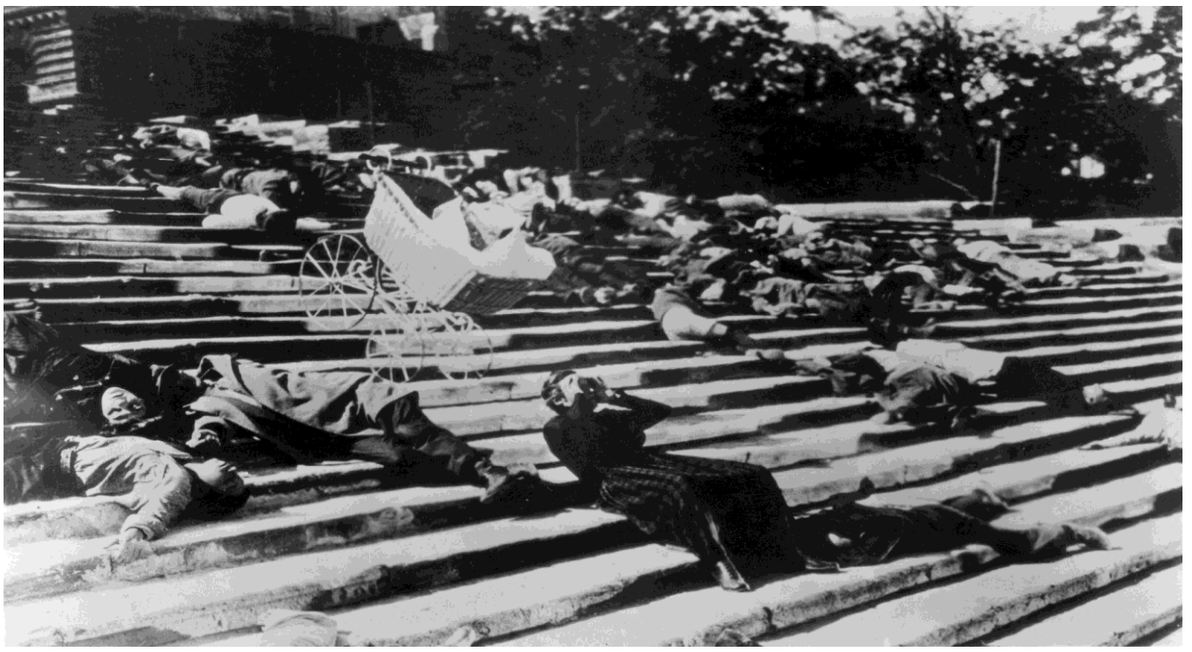
Where Did Film Originate? • Dadaism in 8 Minutes by Curious Muse

The Creation of Film and German Expressionism •
Still From 'The Cabinet of Dr. Caligari' by Robert Wiene

History of Film Timeline • German Expressionism Explained



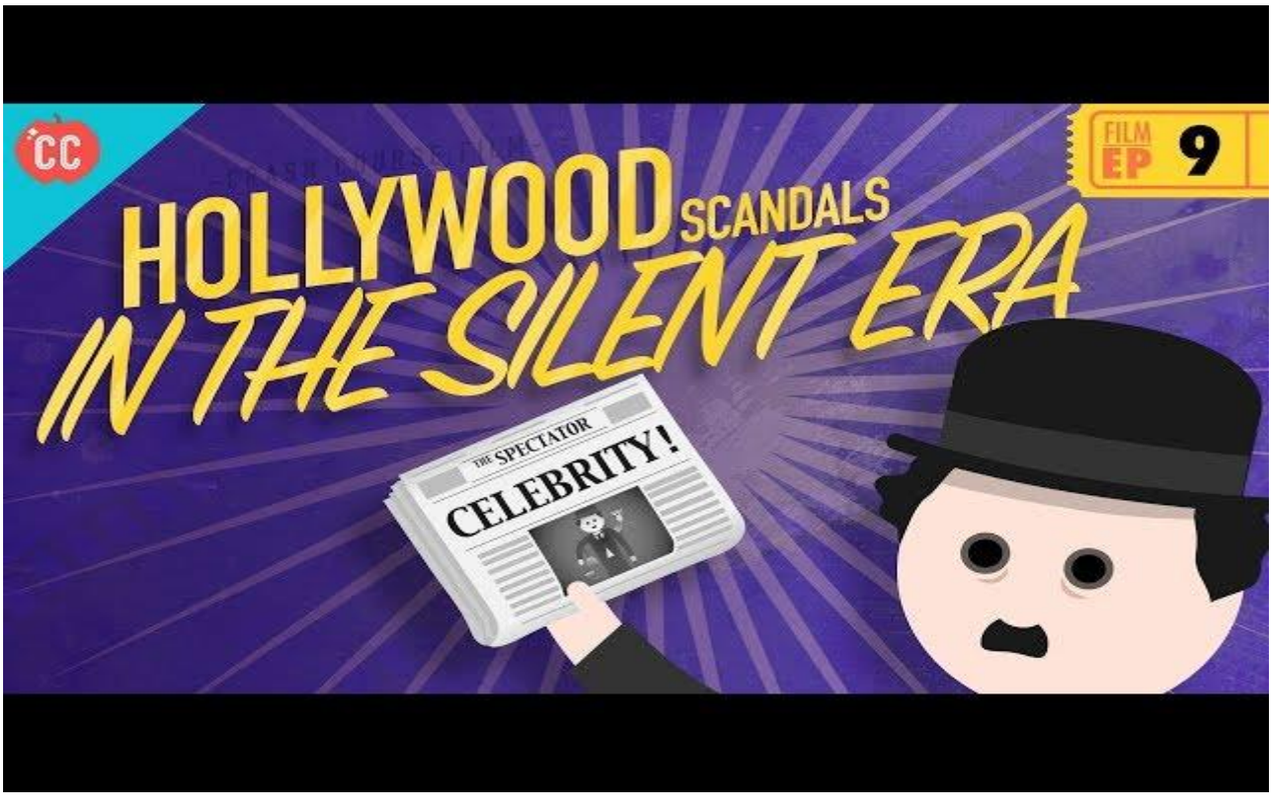
Most Important Film in History of German Expressionism M' (1931) Trailer, Restored by BFI



Film History 101 • The Odessa Steps in 'Battleship Potemkin'

Eras of Movies • The History of Cutting in Soviet Montage Theory by Filmmaker IQ

History of Film Summary • How Sergei Eisenstein Used Montage to Film the Unfilmable by One Hundred Years of Cinema



When Did Movies Become Popular? • The Silent Era by Crash Course

History of Filmmaking • Spike Lee on 'The Birth of a Nation'

A History of Film • James Cagney in 'The Public Enemy'

When Was Color Movies Invented? • How Technicolor Changed Movies

A History of Film • Five Came Back Trailer

Movie Film History • Still from Vittorio De Sica's 'Umberto D.'

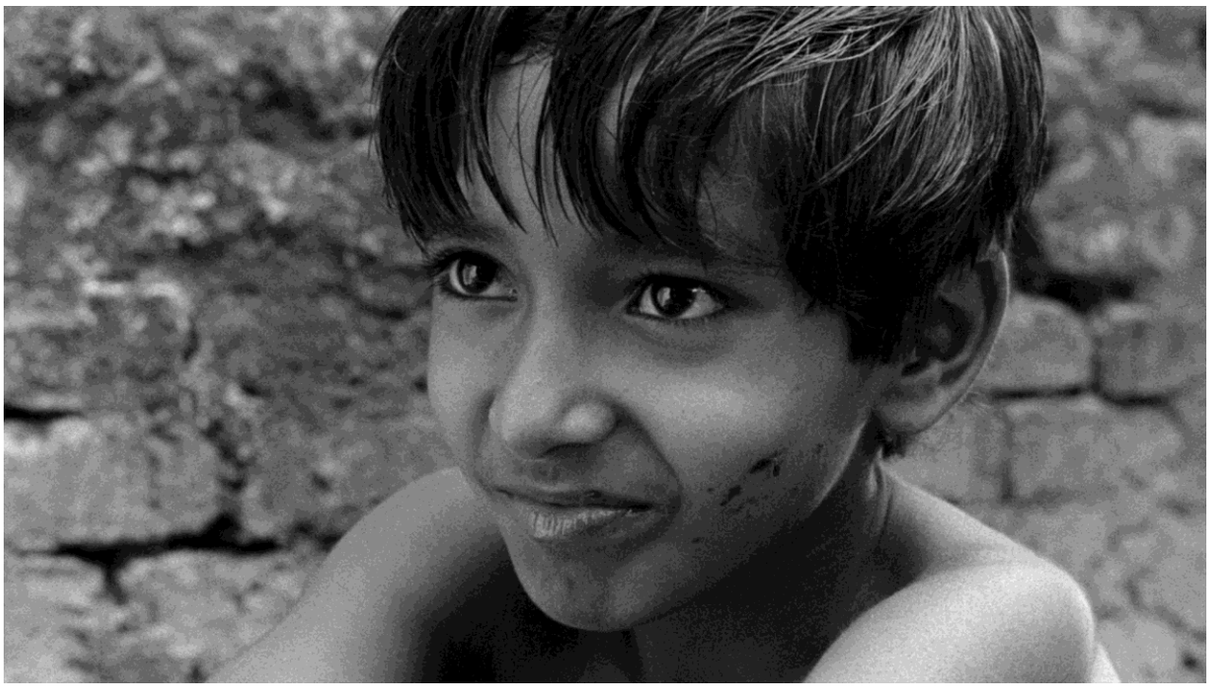
Movie History • How Italian Neorealism Brought the Grit of the Streets to the Big Screen by No Film School

Development of Movies • Still From Jean-Luc Godard's Breathless

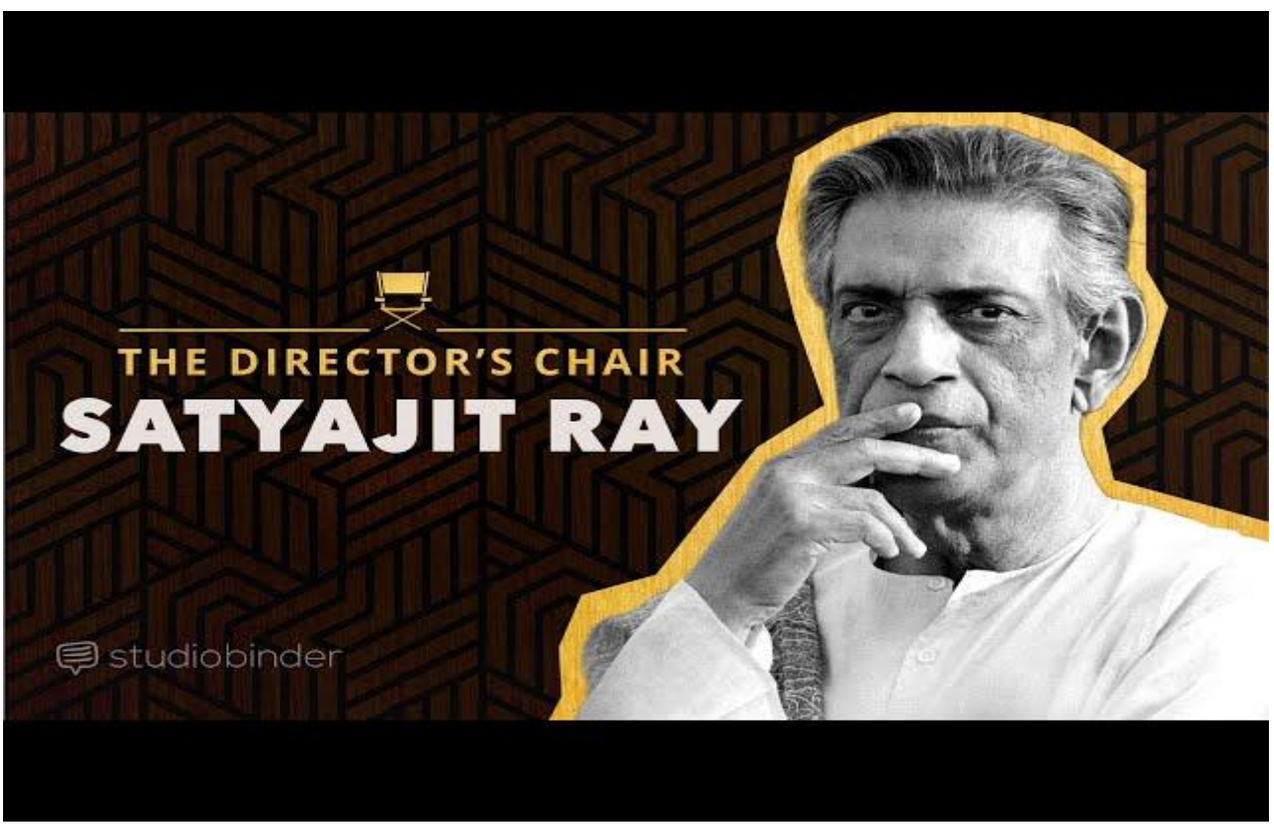
History of Filmmaking •
Breaking the Rules With the French New Wave by The Cinema Cartography

A History of Film • Still from Ingmar Bergman's 'The Seventh Seal'

History of Cinema • Ingmar Bergman's Cinema by The Criterion Collection



History of Motion Pictures • Still from Satyajit Ray's 'Pather Panchali'



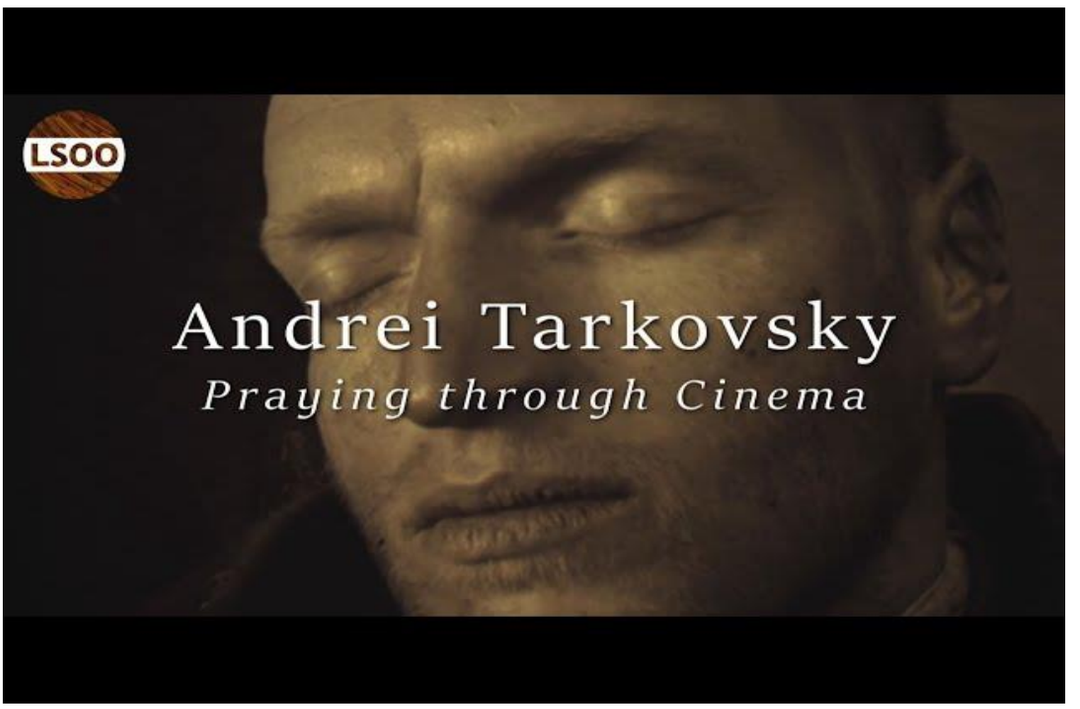
Evolution of Cinema • How Satyajit Ray Directs a Movie?

How Has Film Changed Over Time? • Still from Akira Kurosawa's 'Stray Dog'

Cinema Eras • Japanese New Wave Video Essay by Film Studies for YouTube

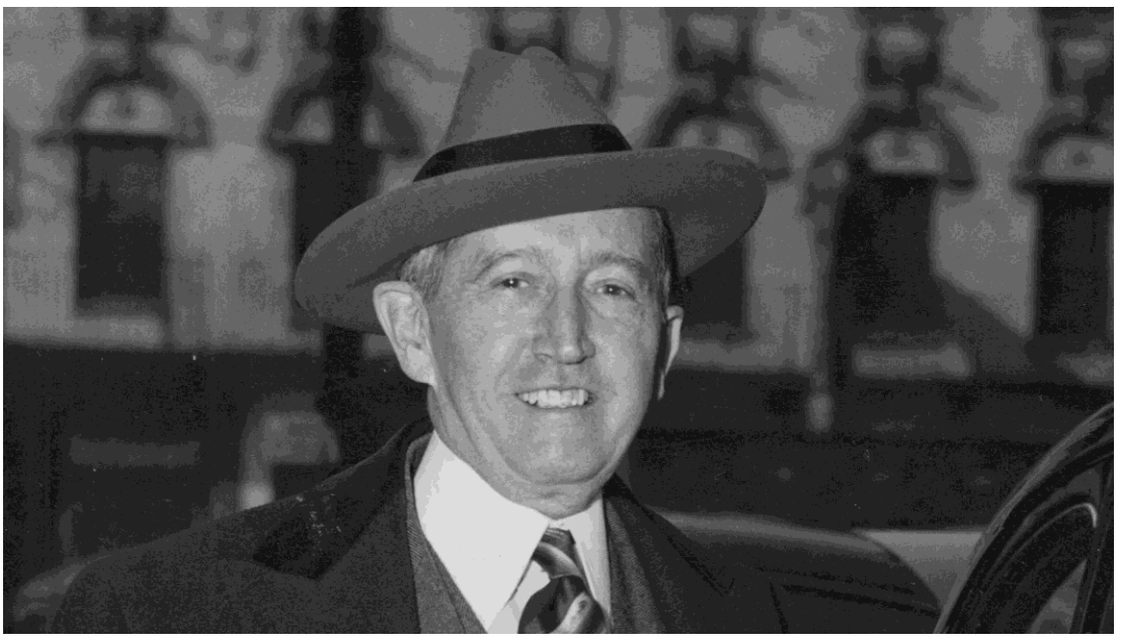
Important Dates in Film History • Spotlight on Iran's Film Industry via BBC News

History of Filmmaking • Street-Life and New Wave British Cinema by Gresham College



Film Industry Timeline • Praying Through Cinema
Understanding Andrei Tarkovsky by Like Stories of Old

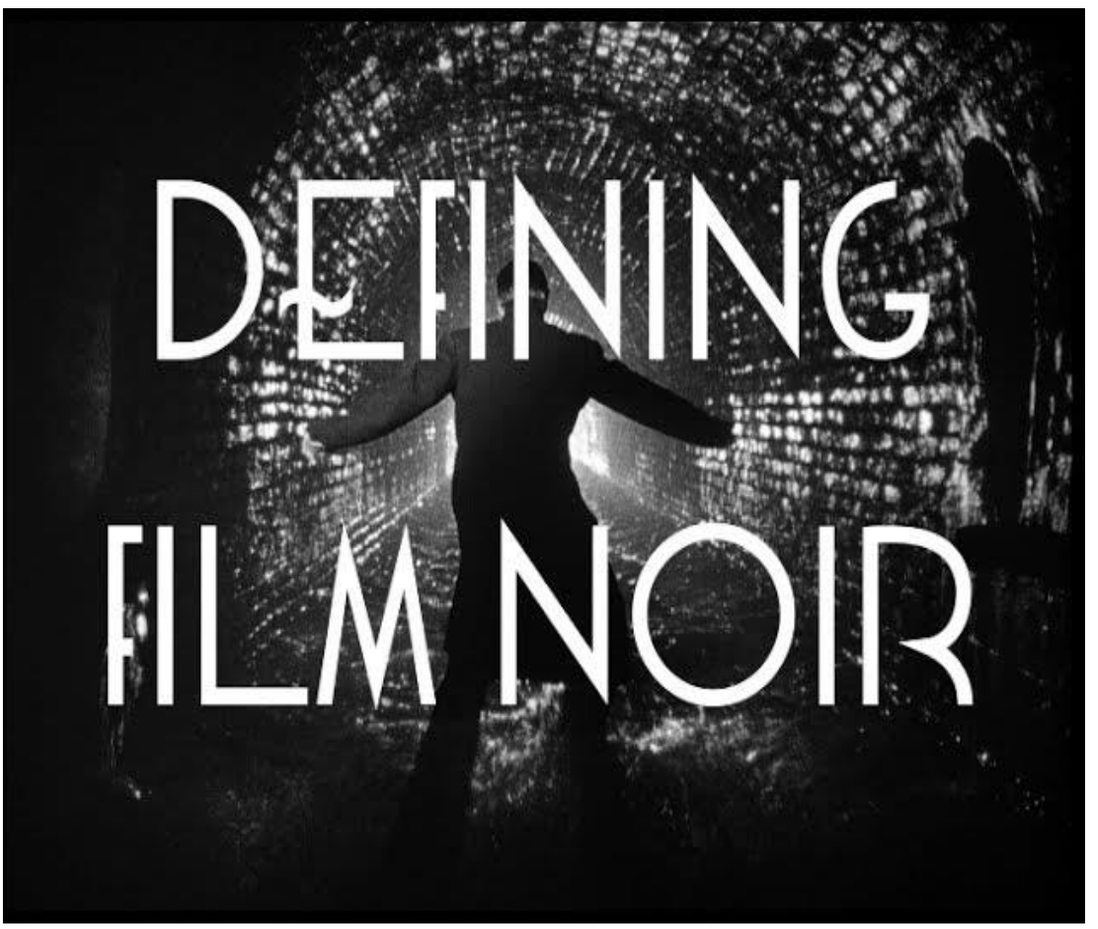
History of Movies • The Golden Age of Hollywood by Crash Course



Important Dates in Film History • Photo of MPPDA Chairman William Hays

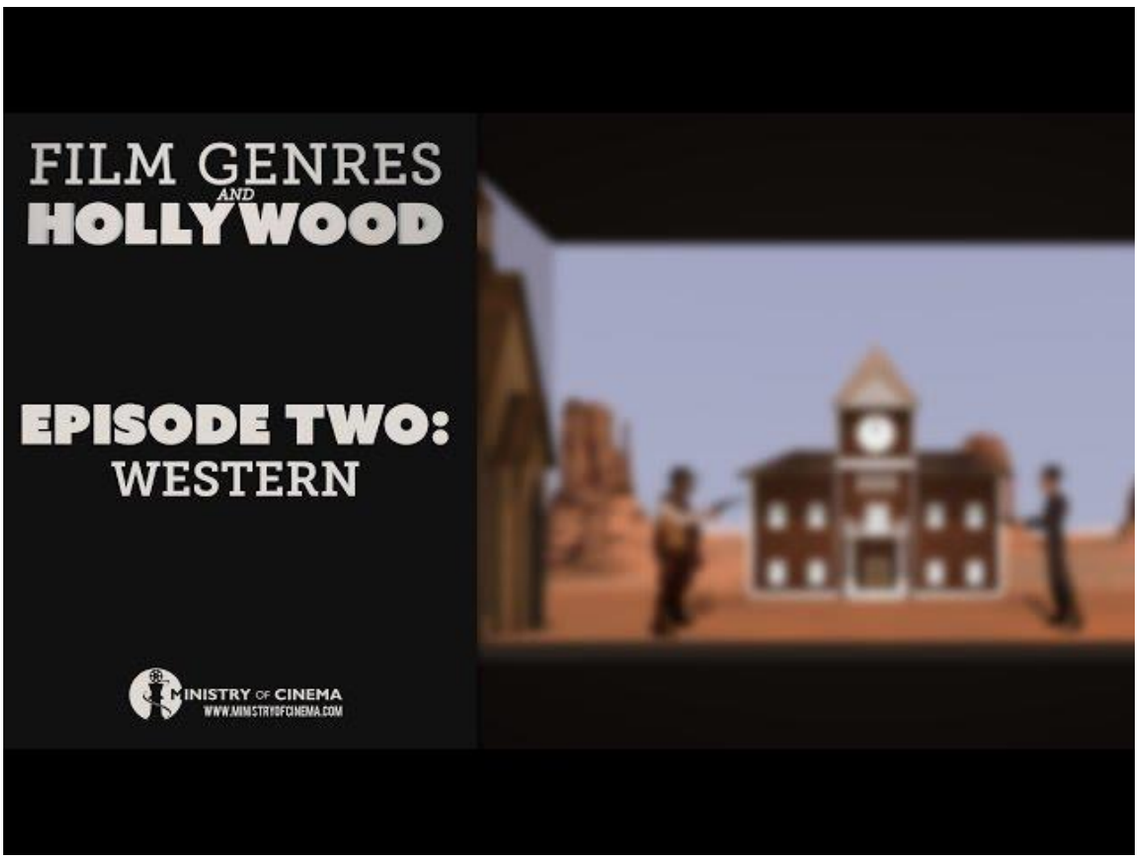
How Has Film Changed Over Time? • History of Hollywood Censorship by Filmmaker IQ

Film Industry Timeline • Still from Nicholas Ray's 'In a Lonely Place'



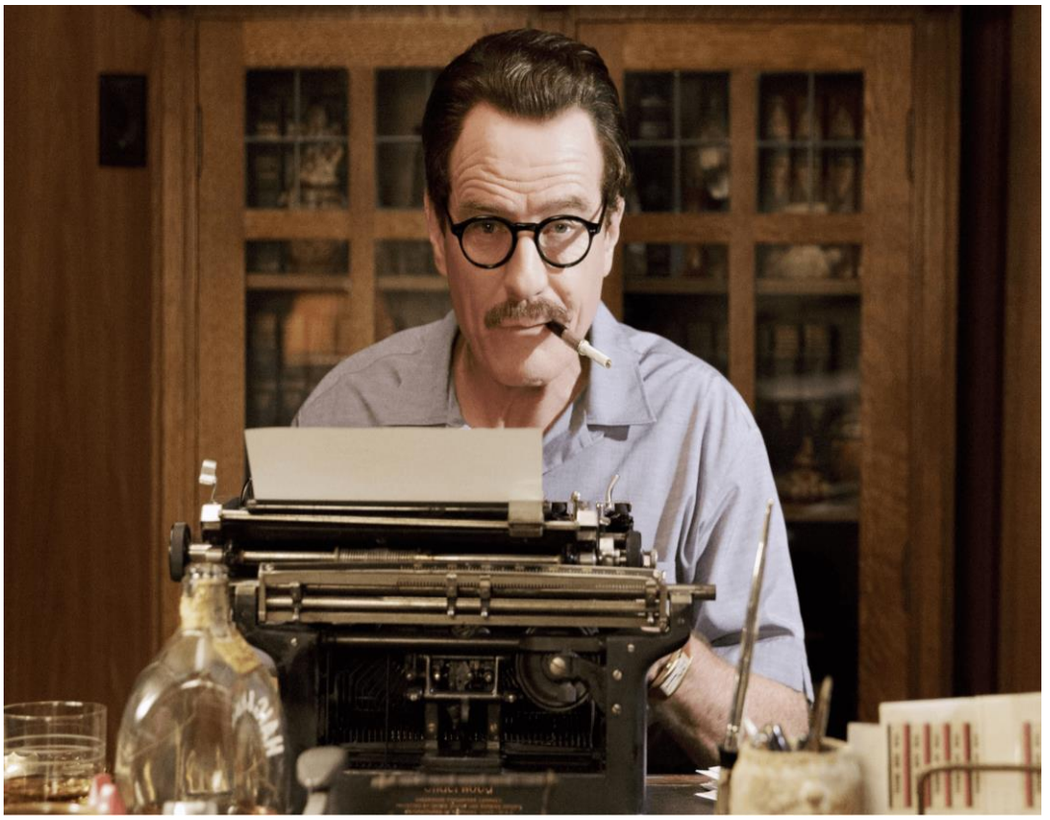
Eras of Movies • Defining Film Noir by Jack's Movie Reviews

How Movies Have Changed Over Time • Still from John Ford's 'The Searchers'

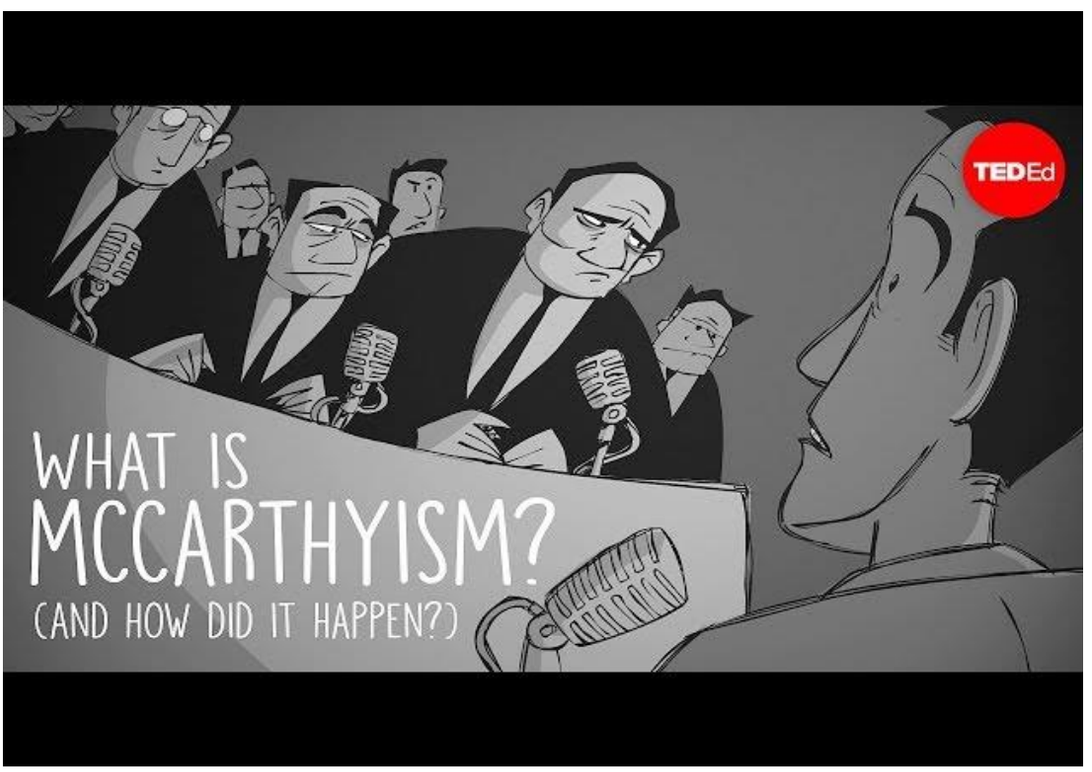


Evolution of Film • Western Movies History by Ministry of Cinema

Hollywood westerns inspired a global fascination with cowboys, mercenaries,



How Movies Have Changed Over Time •
Bryan Cranston as Blacklisted Screenwriter Dalton Trumbo



The History of Film • McCarthyism and the Blacklist by Ted-Ed

The History of Film • Paramount Studios Classic Style Logo

The History of Filmmaking • Film History 101: The Paramount Decree by Omar Rivera

Movie History • Still from Arthur Penn's' Bonnie and Clyde'

Movie History • How New Hollywood Was Born

Evolution of Film • Photo Still from 'Festen' by Thomas Vinterberg

History of Cinema • Still from Kevin Smith's 'Clerks'

Evolution of Cinema
Lessons for the No-Budget Feature by The Royal Ocean Film Society

Movie History • Inside China's Largest Film Studio by South China Morning Report

The History of Film Timeline
All Eras of Film History Explained

Directed by :**Chris Heckmann** [on 1 January 2023]

Chris Heckmann graduated from Emmanuel College with a Bachelor of Arts degree in Writing, Editing, and Publishing. He now lives in Los Angeles where he writes about sports, film, and television.

Tags:

Akira Kurosawa, **Alfred Hitchcock**, **American Graffiti**, **Andrei Tarkovsky**, **Annie Hall**, **Back to the Future**, **Bonnie and Clyde**, **Bottle Rocket**, **Brian De Palma**, **Carol Reed**, **Casablanca**, **Chinatown**, **Citizen Kane**, **David Lean**, **Double Indemnity**, **Easy Rider**, **Elia Kazan**, **Festen**, **Francis Ford Coppola**, **Francois Truffaut**, **Frank Capra**, **George Lucas**, **Gone with the Wind**, **High Noon**, **History of Film**, **Ingmar Bergman**, **James Cameron**, **Jaws**, **Jean-Luc Godard**, **Jim Jarmusch**, **John Ford**, **John Huston**, **Jurassic Park**, **La Strada**, **Lars von Trier**, **Martin Scorsese**, **Metropolis**, **Midnight Cowboy**, **Network**, **Nosferatu**, **Orson Welles**, **Rashomon**, **Richard Linklater**, **Satyajit Ray**, **Sergei Eisenstein**, **Seven Samurai**, **Slacker**, **Spartacus**, **Stagecoach**, **Stanley Kubrick**, **Star Wars**, **Steven Soderbergh**, **Steven Spielberg**, **Sunset Boulevard**, **Taxi Driver**, **The Avengers**, **The Cabinet of Dr. Caligari**, **The Godfather**, **The Graduate**, **The Idiots**, **The Maltese Falcon**, **The Public Enemy**, **The Searchers**, **The Third Man**, **The Wizard of Oz**, **Thomas Vinterberg**, **Wes Anderson**, **Woody Allen**, **Yasujiro Ozu**

Resource:

https://www.studiobinder.com/blog/the-history-of-film-timeline/

The following pictures have been extracted from the Book:

"The Oxford History of World Cinema"

The Book gives more information on **EACH** picture

The MGM costume department in 1928

Mood music: an orchestra playing on the set to create the right atmosphere for a scene from Warner Bros.' The Age of Innocence(1924)

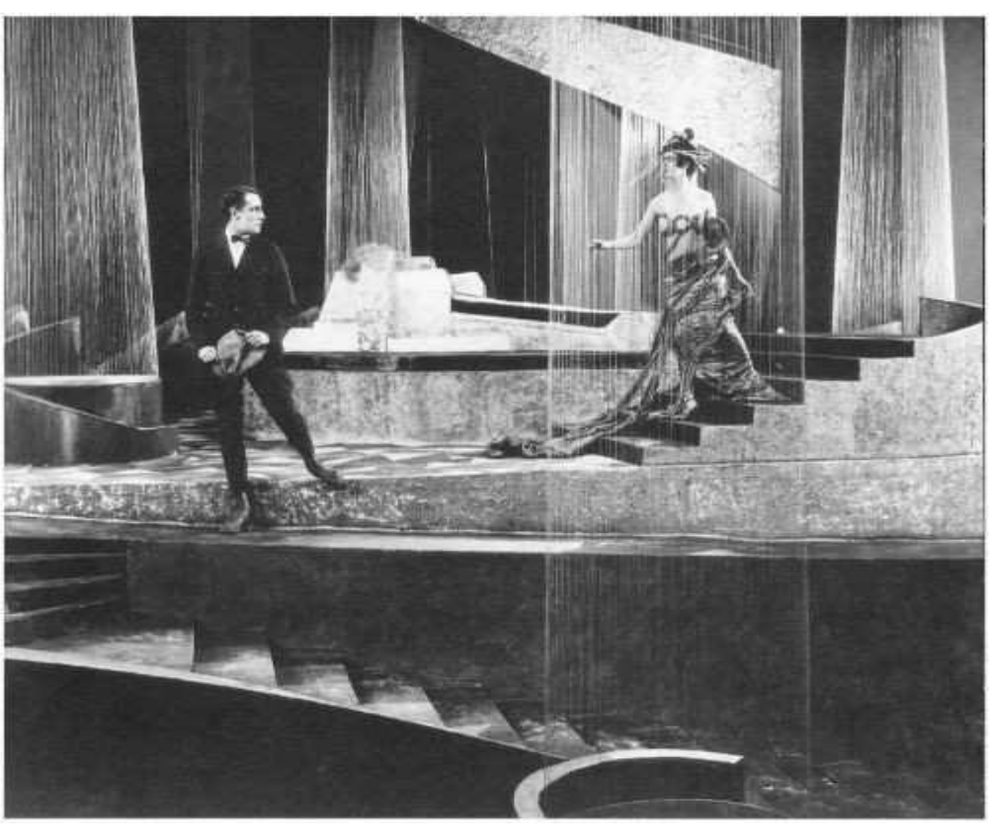
A classic of Yiddish cinema: Yiddle with his Fiddle (Yidl mitn fidl, 1936), produced and directed by. Joseph Green and starring Molly Picon

A scene from Bezhin Meadow (1935-7). The film itself is lost, and all that survive are a couple of frames of each shot.

A drawing by Eisenstein for Ivan the Terrible (1944)

New Babylon (Novy Vavilon, 1929), Grigory Kozintsev and Leonid Trauberg's epic story of the Paris Commune.

By the Law (Po zakonu, 1926), adapted by Viktor Shklovsky from a story by Jack London, and directed by Lev Kuleshov.



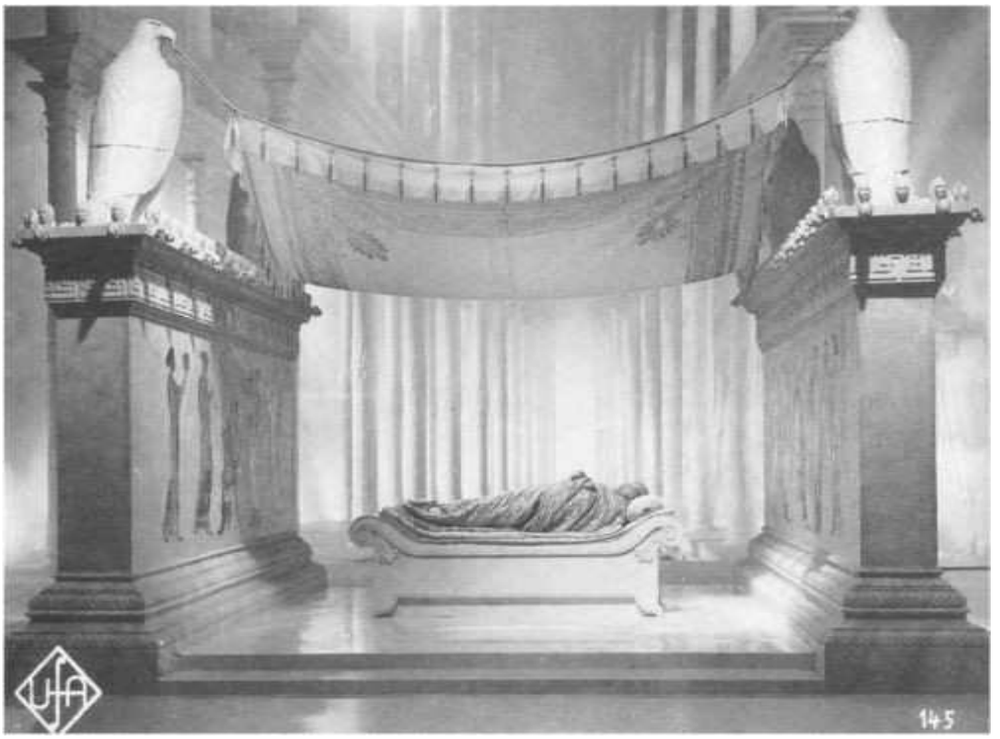
A scene from the science fantasy Aelita (1924), directed by the returning émigré Yakov Protazanov, with constructivist sets by Exter.

Singed Wings (1915)

Tösen från Stormyrtorpet (The Girl from Stormy Croft, 1917).

Karin Molander as the reporter in Mauritz Stiller's brilliant comedy Kärlek och journalistik ('Love and journalism', 1916)

A scene from Häxan (Witchcraft through the Ages), made in Sweden in 1921 by the Danish director Benjamin Christensen.



Set design by Robert Herlth for the Ufa production Amphitryon (1935), directed by Reinhold Schünzel.

Faust (1926)

Louise Brooks with Kurt Gerron in G. W. Pabst's Diary of a Lost Girl (Das Tagebuch einer Verlorenen, 1929).

A scene from Leni's "Expressionist" Waxworks (Das Wachsfigurenkabinett, 1924).

Conrad Veidt as the German Lieutenant Hart in Michael Powell 's The Spy in Black (1939).

Ivor Novello and Mae Marsh in The Rat (1925), the story of a Parisian jewel thief, directed by Graham Cutts and produced by Michael Balcon.

Clive Brook and Betty Compson in the successful British melodrama Woman to Woman (1923), directed by Graham Cutts from a script by Alfred Hitchcock.

A studio portrait of the Italian 'diva' Pina Minichelli.

Ancient Rome as grand spectacle: Enrico Guazzoni's Quo vadis? (1913).

Séverin-Mars in Abel Gance 's La Roue (1921).

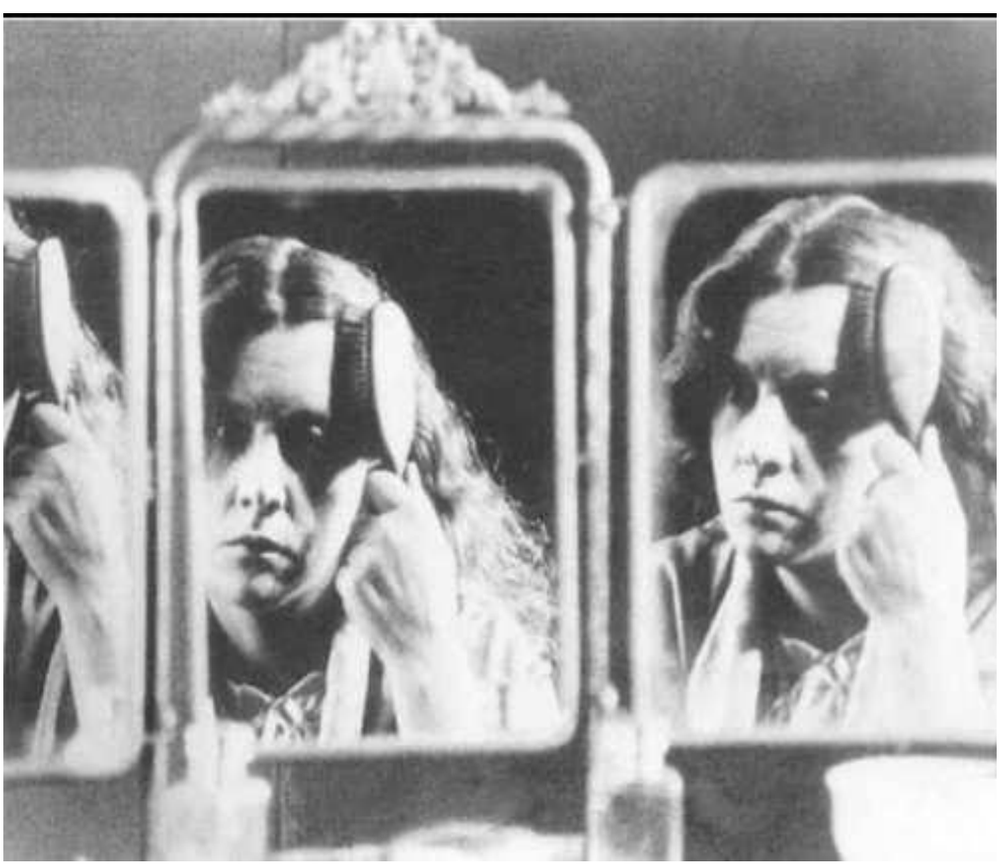
Saccard (Alcover) and Sandorf (Brigitte Helm) in
Marcel L'Herbier 's L'Argent (1929).

The 'tableau': Sarah Bernhardt in Louis Mercanton's Queen Elizaveth (1912).

Judex (1917).

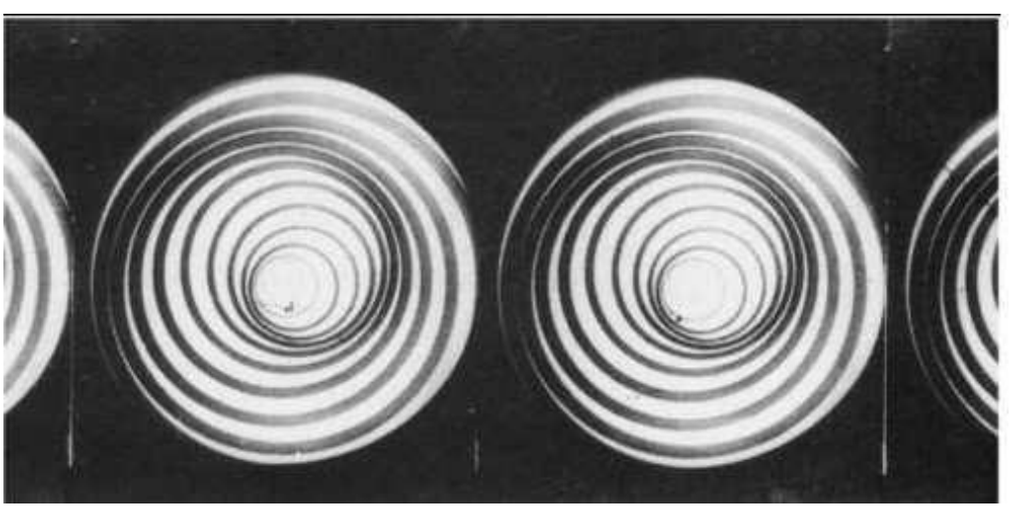
Pearl White in vigorous mode in Plunder (1923),
her last serial for Pathé in America.

Ordet (1955)

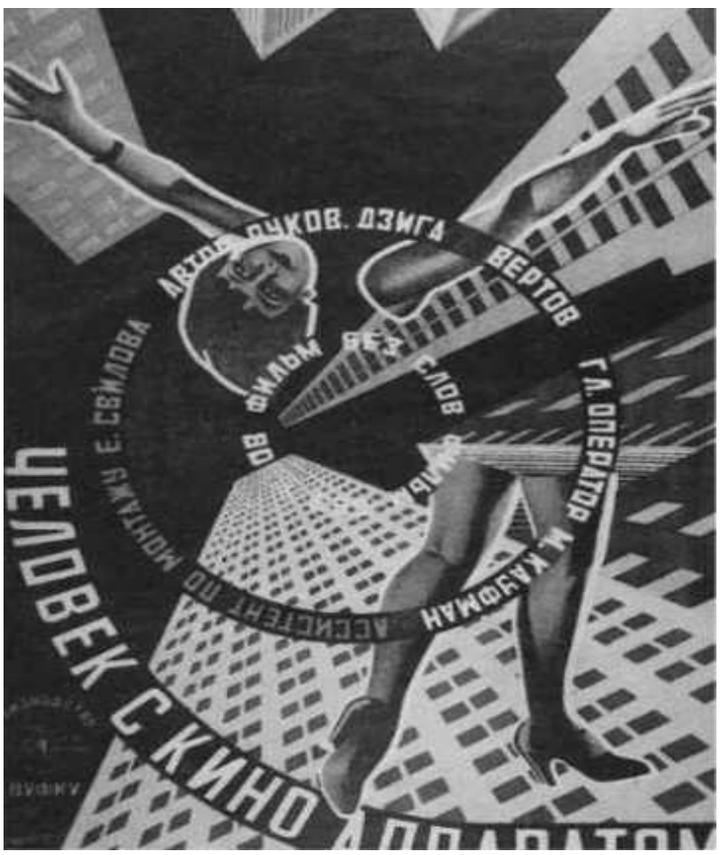


Germaine Dermoz as the bored wife in Germaine Dulac 's Smiling Madame Beudet
(La Souriante Madame Beudet, 1923)

Artists Marcel Duchamp and Man Ray playing chess in a scene from René Clair's Entr'acte (1924).



Marcel Duchamp's Anémic cinema.



Original poster for The Man with the Movie Camera (1929).

Walking advertisements for stomach salts in Walter Ruttmann's Berlin: Symphony of a City (1927).

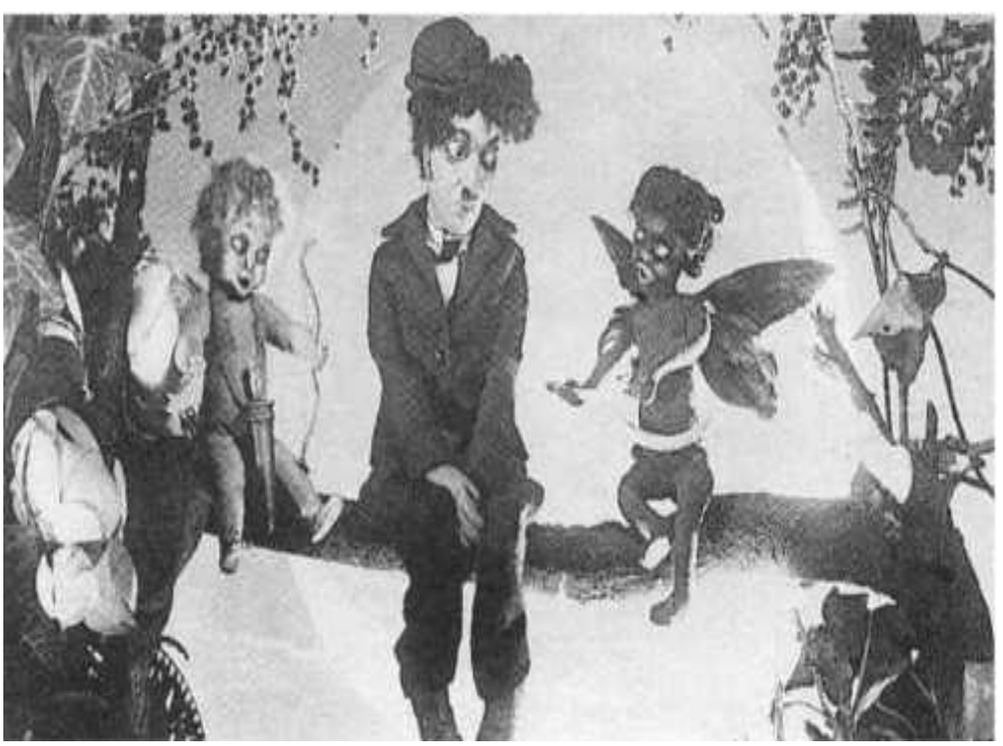
Robert Flaherty's Nanook of the North (1922).

British cameraman. J. B. McDowell in the trenches.

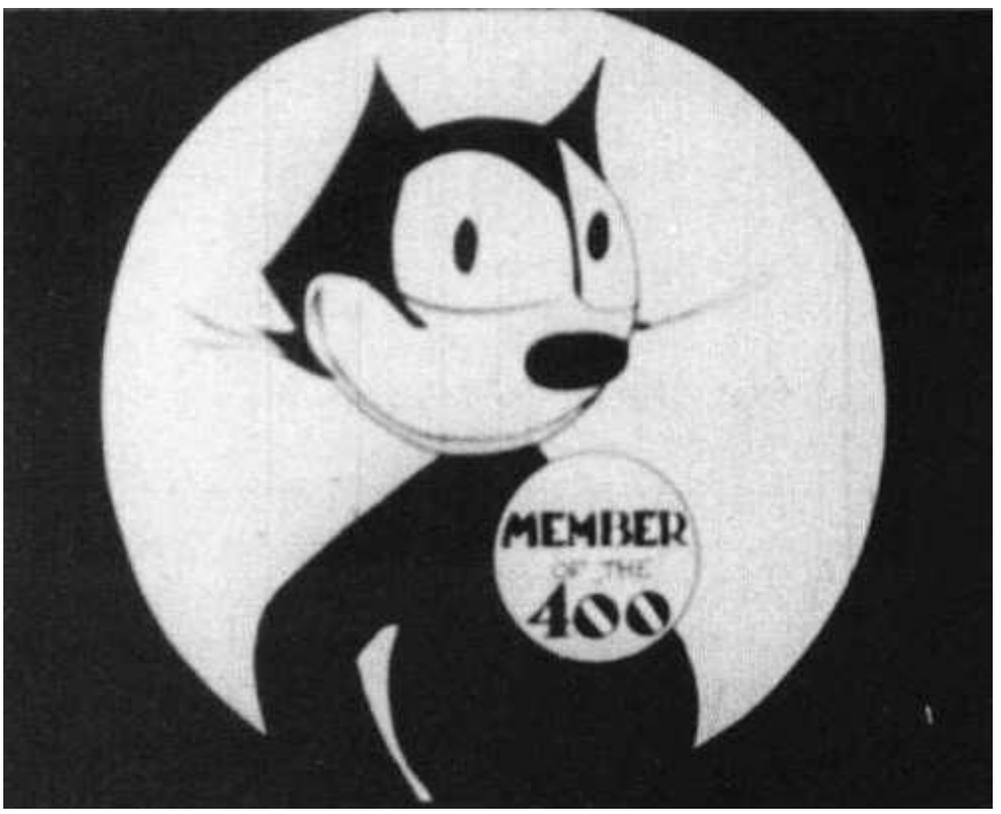
The Little Tramp prospecting in the harsh conditions of the Yukon: The Gold Rush (1925).

Buster Keaton in The Navigator (1924).

Harold Lloyd in For Heaven's Sake (1926).



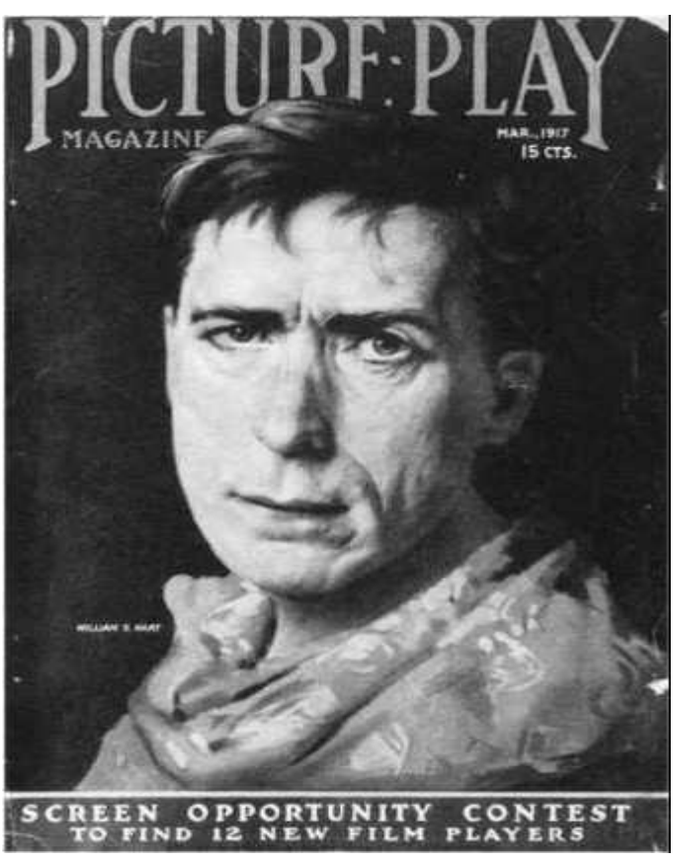
Charlie Chaplin with other puppet figures in Ladislas Starewitch's Amour noir, Amour blanc (Love in Black and White, 1928).



Felix the Cat in Pedigreedy (1927) by Pat Sullivan, directed by Otto Messmer .
Character © Felix the Cat Productions, Inc.

A precursor of the animated film: a shot from Georges Méliès's 'trick film' The Man with the Rubber Head (L'Homme à
la tête en caoutchouc, 1902).

Riders of the Purple Sage (1925)



W. S. Hart featured on the cover of Picture-Play magazine in 1917.

Charles Farrell ('I'm a very remarkable fellow') with
Janet Gaynor in a scene from Seventh Heaven (1927).

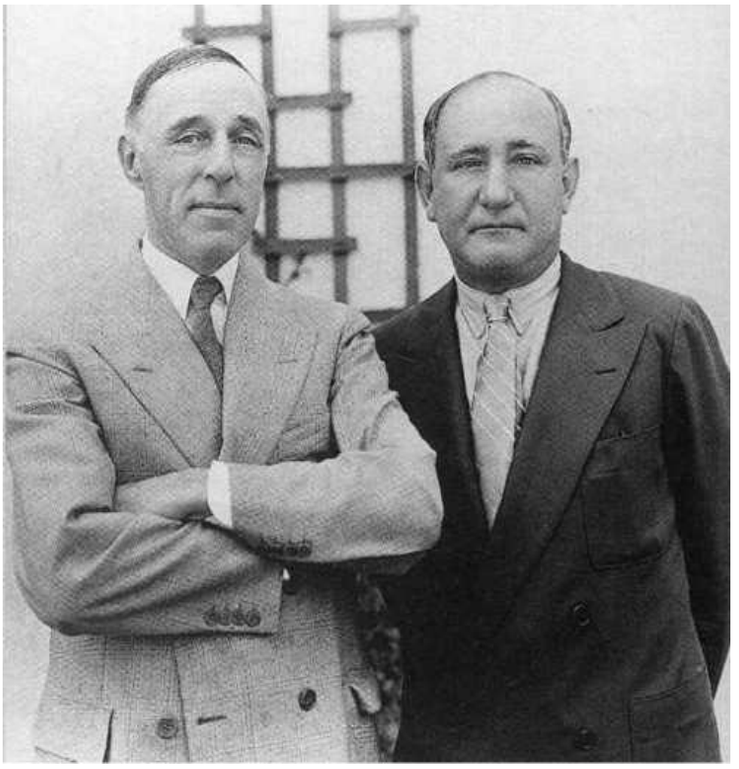
A scene from Maudite soit la guerre ('A curse on war'), a pacifist
drama made for Pathé's Belgian subsidiary by Alfred
Machin in 1913, and released just before the outbreak of the War in 1914.

Douglas Fiarbanks in Raoul Walsh's The Thief of Bagdad (1924).

Mary Pickford in Little Annie Rooney (1925).

Erich von Stroheim (as 'Eric von Steuben') turns his amorous attentions to Francellia Billington ('the wife') in Blind Husbands (1919).

Sid Grauman and Gloria Swanson (in foreground) attending the Hollywood premiere of Léonce Perret's Madame SansGêne at Grauman's Chinese Theatre in 1925.



Joe Schenck (right) posing with D. W. Griffith before the making of Abraham Lincoln (1930).

The tango from Rex Ingram's Four Horsemen of the Apocalypse.

William Cameron Menzies's sets for The Thief of Bagdad seen from the air in 1924.

Opposite: Lillian and Dorothy Gish in D. W. Griffith's Orphans of the Storm (1921).

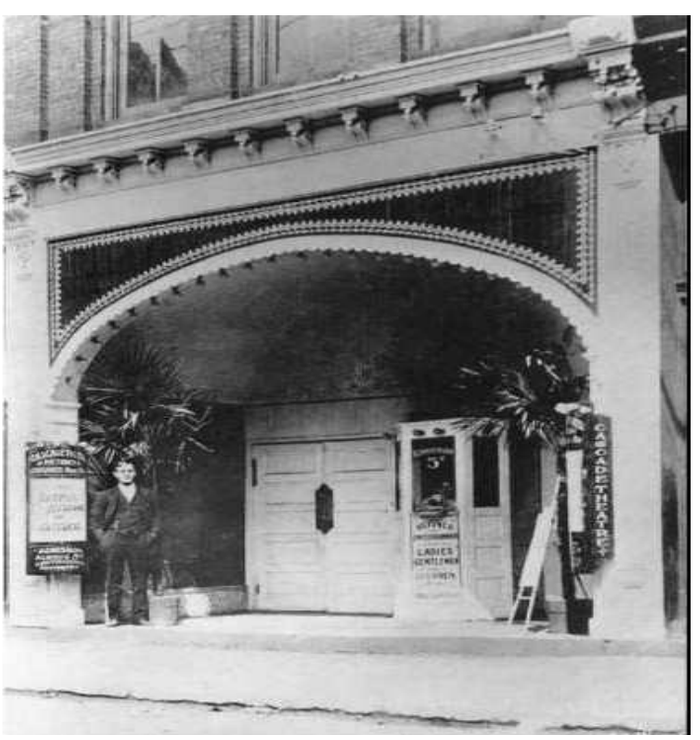
Cecil B. DeMille on set, c. 1928.

D. W. Griffith on set, with cameraman Billy Bitzer and E. Dorothy Gish.

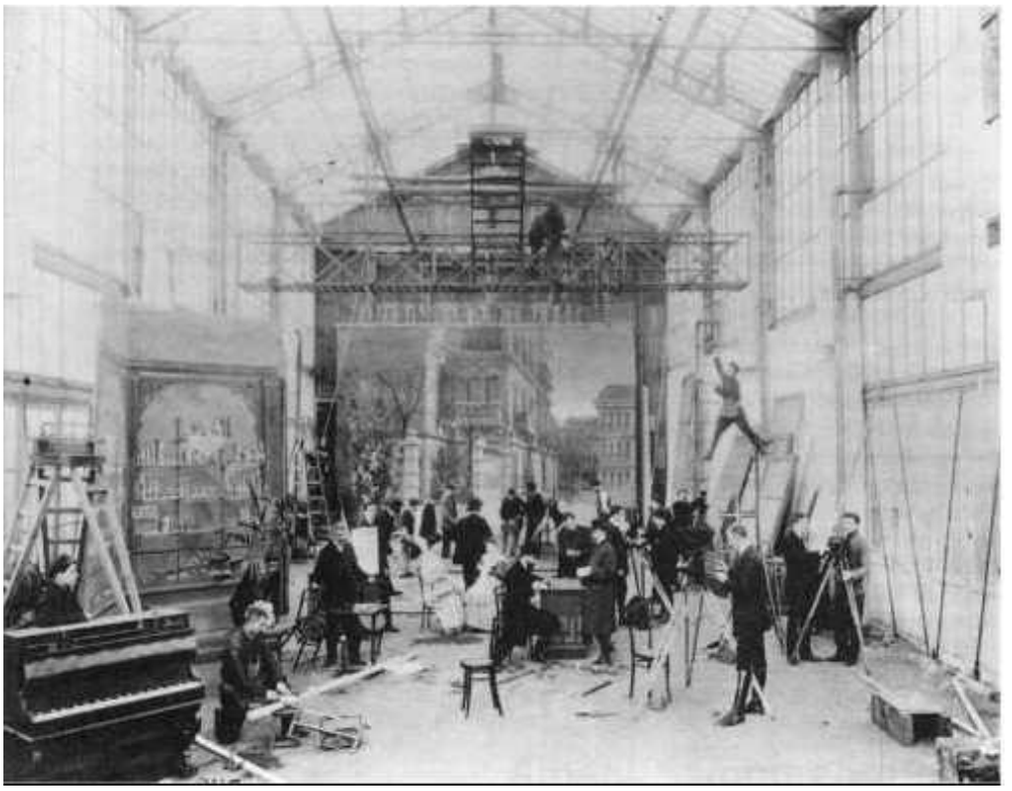
Asta Nielsen

Vitagraph's The Life of Moses (1909), one of the first 'feature' films.

Sir Herbert Beerbohm-Tree playing the title role in the first US version of Macbeth (John Emerson, 1916). This was one in a series of quality dramas, often adaptations of Shakespeare, that BeerbohmTree starred in following the success of the 1910 British film Henry VIII.



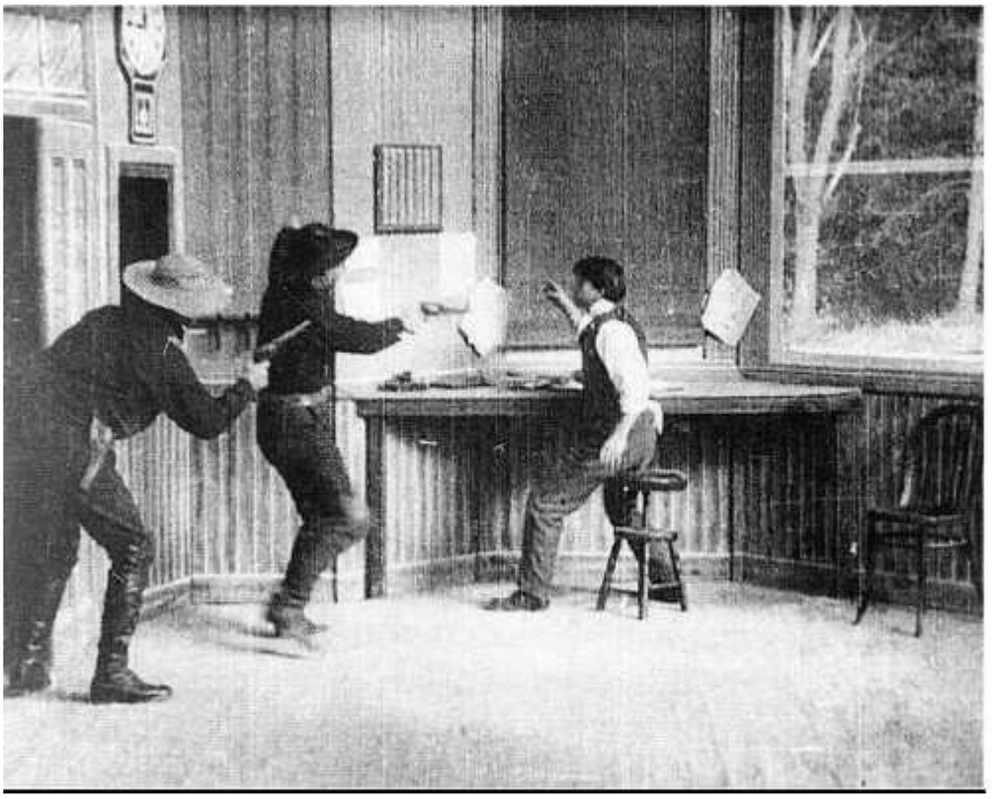
Warner's first cinema, 'The Cascade', in New Castle, Pennsylvania, 1903.



Pathé Frères' glass-topped studio at Vincennes, in 1906.

An early travelling cinema: Green's Cinematograph Show, Glasgow, 1898.

Early editing: two adjacent shots from G. A. Smith's As Seen through a Telescope (1900). The view through the telescope (achieved by using a mask) shows a girl's ankle being stroked, thereby 'explaining' the previous shot.



Edwin S. Porter's The Great Train Robbery (1903).

An early poster for the 'Cinématographe' with, on screen, the Lumière film Watering the Gardener (L'Arroseur arrosé, 1895).

Annotated

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Indian Cinema

No.	Detailed Annotation
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3	https://www.mapsofindia.com/my-india/history/history-of-indian-cinema Beginning of Bollywood, Beginning of the Talkies, Growth of Regional Films, Birth of a New Era, Bollywood – The Pioneer of Masala Movies and 17 websites relating to various aspects of Indian Cinema.
4	https://magikindia.com/indian-cinema/ A brief history, What is an Indian cinema? The Music in Bollywood movies, Parallel cinema, Actros & actresses in India,
5	https://culturalindia.net/indian-cinema/index.html A brief introduction, Indian Art Cinema, Indian Commercial Cinema and Regional Cinema India.
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7	https://www.superprof.co.in/blog/indian-film-industry-brief-history-movies-actors-and-more/ Know the Indian Cinema, a.k.a the Bollywood Industry, A History of the Indian Bollywood Film Industry, The Early Development Stage, The Golden Era, Growth of Regional Films in India, Quick Facts About Indian Regional Movies Industry, Modern Bollywood Industry as we Know it Today, Historical Bollywood Movies of All Times, Legendary Hindi Cinema Artists in the Bollywood Industry.

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9	http://www.historyoffilm.net/movie-eras/history-of-bollywood/ History of Film and Cinema, Movie History, Movie Making, Famous Filmmakers and Movie Stars, Famous Filmmakers - Directors, Actors, Producers, Screenwriters...
10	https://www.thecharticle.in/origin-of-indian-cinema-and-its-growth.html Origin of Indian cinema and its growth till modern times
11	https://en.wikipedia.org/wiki/List_of_Indian_film_actresses List of Indian film actresses, Names are given order; once the name is clicked, you would get the detailed history of that person.
12	https://en.wikipedia.org/wiki/List_of_Indian_male_film_actors List of Indian film actors, Names are given order; once the name is clicked, you would get the detailed history of that person.
[2] Tamil Cinema	
13	https://en.wikipedia.org/wiki/Tamil_cinema Provides a brief history of Tamil cinema, early exhibitors, the influence of Tamil cinema on society, development of studios, distribution regions, economics of film production, box office revenues of some of top of Tamil films, list of awards available to Tamil industry, and also, some important web links relating to Tamil cinema.
14	https://www.culturopedia.com/tamil-cinema/ Provides very brief history of Tamil cinema and some web links relating to Indian cinema, history of Indian cinema, Regional cinema, Telugu cinema, Kannada cinema, Malayalam cinema, etc.,
15	https://www.indianetzone.com/29/history_tamil_cinema_indian_cinema.htm Providing a very brief introduction of Tamil cinema and related web links to several articles on Tamil cinema.
16	https://www.cinemaazi.com/feature/progress-of-tamil-cinema Discussing the progress of Tamil cinema; detailing several stages of progress, important events happened, personalities involved, some important/interesting events.
17	https://medium.com/@iniyazhini321/history-of-tamil-cinema-c9786575944d Providing some interesting events in Tamil cinema, giving the details of some Tamil films which had more impact in the Tamil film industry through their directors, actors, actresses, famous studios, production companies.
18	http://cscc.scu.edu/trends/v28/CRT_v28_n4_Dec2009.pdf Providing the complete article "***Tamil Cinema***" by Perianayagam Jesodoss (Salesian

	Pontifical University, Rome) & published by Communication Research Trends [A Quarterly Review of Communication Research, ISSN 0144-4646], Volume 28 (2009) No.4. Chapters: (1) Introduction, (2) Origin of Tamil Cinema, (3) History of Tamil Cinema, (4) Film Distribution, (5) Cinema Production as Cultural Commodity in Tamil Nadu, (6) Cinema and Social Change in Tamil Nadu and (7) Cinema and Identity.
19	https://modelsagency.in/news/history-of-tamil-cinema/ Provides a small introduction and brief details of Tamil Films released in 30s, 40s, 50s, 0s, 70s, 80s, 90 and 2000.
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26	https://singavarapu.wordpress.com/2011/07/30/history-of-telugu-cinema/ Providing the introductory background to Telugu cinema, development of technical aspects, production techniques, modernizing the filming studios, box office collections and shifting of Telugu film industry from Madras (Chennai) to Hyderabad.
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28	http://eemaata.com/history/telugu_literary_homepage/Movies/movie_history.html Provides an overall picture of Telugu film industry.
29	https://www.goldenglobes.com/articles/tollywood-telugu-cinema-india Providing the brief introduction of Telugu cinema, the development of Telugu film industry, the details of some older movies and, also some of the latest movies with some pictures.
30	https://www.exoticindiaart.com/book/details/politics-as-performance-social-history-of-telugu-cinema-uad699/ Politics As Performance- A Social History of the Telugu Cinema: A Book by SV Srinivas & published by Permanent Black Containing Chapters: (1) The Making of a Peasant Industry:1930s-1950s, (2) The Telugu Country and the Film Making:1956 and after, (3) The Star and Mobilization:1951-1980, (4) Mythological Speech: Film in a Political Campaign, and (5) 1983 Election: Paper Tiger and Telugu Nation.
[4] Kannada Cinema	
31	https://www.exoticindiaart.com/book/details/kannada-theatre-history-1850-1950-sourcebook-naz683/ A Book: "Kannada Theatre History (1850-1950: A Sourcebook)" by Akshara KV, BR Venkataramana Athala and Deepa Ganesh. Contents: Part-1: Documents and Descriptiions, Part-2 : Dialogues and Debates, Part-3: Visions and Views, Paart-4:Reviews and Criticism, Part-5: Memoirs and Biographies and Part-6: Prefaces to Plays.
32	https://www.indianetzone.com/2/kannada_films.htm Majority Kannada films are of the popular genres like sentimental, melodramatic, escapist, full of songs and dance. Kannada cinema is dedicated to the production of motion pictures in the Kannada language widely spoken in the state of Karnataka.
33	https://en.wikipedia.org/wiki/Kannada_cinema Providing an Introduction, History of Kannada Cinema, International Recognition, National Recognition and Awards (National & International).
34	https://www.culturopedia.com/kannada-cinema/ Containing a short introduction to Kannada Films and the web links Regional Cine, Tamil Cinema, Telugu Cinema, Malayalam Cinema, Bhojpuri Cinema and Bengali Cinema.
35	https://www.ghgossip.com/god-of-kannada-film-industry/ Covering God of Kannada film industry, Details of Legends in Kannada films, Important and useful information/details about Puneeth Rajkumar and other interesting information.
36	https://www.indianetzone.com/28/history_kannada_films_indian_cinema.htm

	Proving a short introduction of Kannada Film Industry.
37	https://chiloka.com/kannada/historical/movies Providing a list of Kannada historical films with brief technical/non-technical data.
38	https://www.zee5.com/zee5news/from-the-golden-era-of-70s-to-now-a-brief-history-of-the-birth-rise-of-kannada-cinema Providing a brief history of Kannada Film Industry covering from Golden Era to Now, with the details of all Kannada film in this period.
39	https://itsmeadarsh.wordpress.com/tag/history-of-kannada-cinema/ Providing a brief/quick glimpse of 80 years of Kannada films_stating from late 60s to the late of 1990s and, also the pioneers of Kannada Film Industry including Directors, Producers, Actors, Actresses , Music composers and Playback singers.
[5] Malayalam Cinema	
40	https://en.wikipedia.org/wiki/Malayalam_cinema Providing a brief introduction, history from 1928, during 1950s, 1960s, 1970s,1980s,1990s,2000s,2010s & 2020s,notable personalities, film music, list of top films, Kerala State Film Awards, International Film Festivals in Kerala, Studios and other organisations.
41	https://kerala.me/industries/film/history-of-cinema Providing a brief introduction, introducing some top films, the Golden Age of Malayalam cinema, Current Scenarios (1990s to 2000s) and music in films.
42	https://www.indiastudychannel.com/resources/151375-The-History-Malayalam-cinema.aspx Containing an introduction, history of Malayalam cinema, its golden age and the present condition of Malayalam cinema.
43	https://www.culturopedia.com/malayalam-cinema/ Gives a brief introduction and the web links to Introduction to Indian Cinema, History of Indian cinema, Regional cinema, Bengali cinema, Bhojpuri cinema, Kannada cinema, Tamil cinema and Telugu cinema.
44	http://www.keralaculture.org/cinema/286 Brief introduction, Romance between Literature and cinema, Era of new sensitiveness, Golden Era, Era of action heroes, International Film Festival of Kerala, International Documentary and Short Film Festival of Kerala.
45	https://www.academia.edu/41329275/History_of_Malayalam_Cinema Containing: Beginning of the Malayalam cinema, Initial years, 1940s, 1950s, 1960s, 1970s, 1980s, 1990s, 2000s, 2010s and 2010-Present day.
46	https://www.studocu.com/in/document/indira-gandhi-national-open-university/introduction-to-journalism-

	and-mass-communication/malayalam-cinema/44342429 Discussing the initial years, progress during the earlier years, details of some films, film societies, etc.,
47	https://www.malayalamcinema.com/pages/cinema-history The legacy of Visual Culture, The silent era, New sensibilities, Details of some films & directors.
48	https://www.reachkerala.com/kerala/movie/history-of-malayalam-cinema/ Details of some directors and films, new sensibilities, post-chemmeen era, Malayalam new wave, Film society movement in Kerala, Malayalam mainstream cinema, International Film Festival in Kerala.
49	http://ijellh.com/papers/2015/March/34-389-394-March-2015.pdf A Paper:" *History of Malayalam Cinema*", written by Prof BP Mahesh Chandra Guru, University of Mysore and three others, published by International Journal of English Language, Literature & Humanities [ISSN: 2321-7065], Volume III, Issue I, March 2015.
50	https://www.indianetzone.com/30/history_malayalam_cinema_indian_movies.htm An introduction, History of Malayalam Cinema & Scenario of Malayalam Cinema.
51	https://www.ijhssi.org/papers/vol10(6)/Ser-2/B1006021216.pdf A Paper:" Cinema and its Fragments:Social History of Malayalam cinema from its origins to 1990"by AS Hari, published by International Journal od Humanities and Social Science Invention [ISSN:2319 7722] Volume10 Issue 6 Ser.II, June 2021.
52	https://samyuktajournal.in/the-story-of-malayalam-cinema-birth-and-early-years-1928-1950/ A Paper:"The Story of Malayalam Cinema: Birth and Early Years (1928 – 1950) by KR Chandralekha, published by '*Samyukta*', A Journal of Gender and Culture, 31 July 2013
53	https://mubi.com/lists/malayalam-cinema Containing pictures of some famous 48 Films with a picture clickable to watch the Films.
54	https://dokumen.tips/documents/history-of-malayalam-cinema-presentation.html?page=1 Contains a Power Point Presentation (20 slides) on History of Malayalam Cinema.
55	https://topmovierankings.com/blogs/longest-running-malayalam-films-records This article, provides a look at some of the longest-running Malayalam films ever

	released – those which ran for several weeks or even months in theatres, cover a range of genres, from comedy to drama, action, and romance.
[6] Bengali Cinema	
56	https://www.bharatonline.com/west-bengal/culture/cinema.html Providing a brief introduction to Bengali film industry and some important web links to Bengali Theatres, Bengali literature, History of West Bengal, Bengali people and religions in West Bengal.
57	https://www.indianetzone.com/28/history_bengali_cinema_indian_cinema.htm Providing a brief background of Bengali cinema and also, web links to Crafts of West Bengal, Folk dances of West Bengal, Festivals of West Bengal, Tribes of West Bengal, Bengali wedding, Temples of West Bengal, and Bengali language.
58	https://en.wikipedia.org/wiki/Cinema_of_West_Bengal Providing an appreciative introduction to Bengali film industry, Etymology, History of the film industry, Silent era (1919-1930), Rise of the Talkie (1931-1947), Golden era (1952-1975), Modern Revival (1990s-2017), Modern era (2017 – Present), Other useful information viz., budget, State awards, National awards and web links to film industries in other languages.
59	https://timesofindia.indiatimes.com/blogs/175-years/revisiting-bengali-films-in-the-100th-year-of-indian-cinema/ Discussing several useful and important events at the beginning of Bengali cinema, contributions of Satyajit Ray to the Bengali Film industry,
60	https://adititithi.wordpress.com/2014/07/20/bengali-movie-history/ Providing the earliest important events in Bengali film industry, several aspects during silent era, Rise of Talkies, Golden era, Influence of Films of Satyajit Ray in the Bengali film industry, other important film makers, budgets in film industry, and distribution of films .
61	https://kolahal.org/2022/01/08/history-of-bengali-cinema-the-rich-cultural-heritage-of-bengali-films/ Providing the important events during different eras of Bengali film industry, appearance of Bengali films in international film festivals, role and contributions of the pair (Uttam Kumar & Suchitra Sen) in the Bengali film industry.
62	https://www.slideshare.net/renukaswathy/bengali-cinema Containing a Power Point Presentation with 26 slides.
63	https://www.imdb.com/list/ls008463669/ Providing links to 100 Bengali films which could be arranged based on popularity, date of release, alphabetical. Bengali cinema refers to the Bengali language film making industries in the West Bengal and the Bangladesh. A lot of people do not know more about Bengali Cinema because they are less popular. Here are the top 100 Bengali movies of all time.
64	https://www.tandfonline.com/doi/full/10.1080/19472498.2017.1304082 A Paper on: "A brief introduction to popular cinema in Bengal: genre, stardom, public cultures" by Madhuja Mukherjee & Kaustav Bakshi,

	published by South Asian History and Culture on 23 March 2017, Volume 8 and Issue 2.
65	https://www.dailypioneer.com/2014/sunday-edition/mapping-bengals-cinema-history.html A Paper on; "Mapping Bengal's cinema history" by Sharmistha Goopu, published on 23 February 2014.
[7] Hindi Cinema	
66	https://www.imdb.com/search/title/?explore=languages&genres=history&sort=alpha&languages=hi&ref_=adv_explore_rhs Provides 3410 Titles [including Hindi feature Films] and other important/technical details.
67	https://www.indianetzone.com/34/history_hindi_cinema_indian_movies.htm Containing a brief history of Hindi Cinema and also, 30 web links leading several aspects of Indian film industry, regional films and films in several Indian languages.
68	https://wonderfulmumbai.com/hindi-cinema-completes-100-years-history-of-hindi-movies/ Narrates the history of 100 years of Hindi Cinema by providing the important events/films, personalities, Production studios, etc.,
69	https://eduindex.org/2021/07/16/brief-history-of-hindi-cinema/ Provides a brief background of the Hindi Film Industry.
70	https://www.liveabout.com/what-is-bollywood-3549901 A Brief History of Indian Cinema from 1913 to the Present.
71	https://www.tripadvisor.in/ShowUserReviews-g303883-d2711759-r312413699-Dadasaheb_Phalke_Memorial-Nashik_Nashik_District_Maharashtra.html A walk through the path of Hindi movie history: Dadasaheb Phalke Memorial
72	https://en.wikipedia.org/wiki/Hindi_cinema Introduction, early history, challenges, market expansion, Golden Age, Classic Hindi Cinema, New Hindi Cinema, Influences on Hindi Cinema, Impact of Hindi Cinema in India and Overseas, Genre, Cast & Crew, Dialogues and Lyrics, Song & Dance, Financing and marketing.
73	https://www.marieclaire.com/culture/a28848130/best-bollywood-movies/ A list of Bollywood movies [37] that one needs to add to a watch list, from epic historical dramas to kickass. All these could be watched.
[8] World Cinema	
74	https://www.britannica.com/art/history-of-the-motion-picture/The-war-years-and-post-World-War-II-trends Covering the period of Early years (1830-1910), The

	Silent year (1910-1927), The pre-World War II sound era, The war years and post-World War II trends and the Transition to the 21st century.
75	https://en.wikipedia.org/wiki/History_of_film Providing an Introduction, Precursors, Novelty Era (1890s - Early 1900s), Experimentation with narrative film making, United States: The Edison Company and Edwin S. Porter, Continued international growth (1900s-1910s), During World War I and industry, New techniques, 1920s, 1930s, Creative Impact of sound, colour in cinema, 1940s, 1950, 1960s, Golden age of Asian cinema, 1970s, 1980s, 1990s, 2000s, 2010s and 2020s.
76	https://www.studiobinder.com/blog/the-history-of-film-timeline/ Pre-Film: Photographic Techniques and Motion Picture Theory, The Nascent Film Era (1870s-1910): The First Motion Pictures, The First Film Movements: Dadaism, German Expressionism, and Soviet Montage Theory, Manifest Destiny and the End of the Silent Era, Hollywood Epics and the Pre-Code Era, The Early Golden Age and the Introduction of Color, Wartime Film and Cinematic Propaganda, Post-War Film Movements: French New Wave, Italian Neorealism, Scandinavian Revival, and Bengali Cinema, The Golden Age of Hollywood: The Studio System and Censorship, New Hollywood: The Emergence of Global Blockbuster Cinema, Dogme 95 and the Independent Movement, New Methods of Cinematic Distribution and the Current State of Film.
77	https://www.academia.edu/35248400/The_Oxford_History_of_World_Cinema A Book [342 Pages]: "The Oxford History of World Cinema", edited by Geoffrey Nowell-Smith. The book is divided chronologically into three parts: the Silent Cinema, the Sound Cinema from 1930 to 1960, and the Modern Cinema from 1960 to the present.
78	https://saylordotorg.github.io/text_understanding-media-and-culture-an-introduction-to-mass-communication/s11-01-the-history- of-movies.html Containing Motion Picture Technology of the Late 19th Century, The Nickelodeon Craze (1904–1908), The "Biz": The Motion Picture Industry Emerges, The Art of Silent Film, Combating Censorship, Silent Film's Demise, Film Goes Technicolor, Rise and Fall of the Hollywood Studio, Post–World War II: Television Presents a Threat, Youth Culture of the 1960s and 1970s and The 1990s and Beyond
79	https://timelineofcinema.com/ Seven episodes [which could be watched] covering the history of world cinema.
80	https://filmlifestyle.com/history-of-film-timeline/ The history of film can be divided into several distinct eras, each of which is

	characterized by certain technological, artistic, and social developments. All eras have been discussed, in detail, with appropriate pictures/videos.
81	https://www.timetoast.com/timelines/history-of-film--41 Providing the pictorial time line covering the history of world cinema.
82	https://www.youtube.com/watch?v=y3jrB5ANUUY&ab_channel=OldFilmsandStuff At twelve minutes long, "The Great Train Robbery" is considered a milestone in film making. The film used a number of then-unconventional techniques, including composite editing, on-location shooting, and frequent camera movement.
83	https://www.scienceandmediamuseum.org.uk/objects-and-stories/very-short-history-of-cinema#:~:text=The%20first%20public%20Kinetoscope%20demonstration,December%201895%20in%20Paris%2C%20France. Providing the history and development of cinema, from the Kinetoscope in 1891 to today's 3D revival; also, has lot of informative/interesting pictures.

Dadasaheb Phalke Award Winners

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